

## DOCTOR OF PHILOSOPHY

### **The role of approachability in fostering student-centred learning in Indonesian undergraduate graphic design courses**

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# **The Role of Approachability in Fostering Student-Centred Learning in Indonesian Undergraduate Graphic Design Courses**

**By**

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**May 2018**



***A thesis submitted in partial fulfilment of the University's requirements for  
the Degree of Doctor of Philosophy***

## Abstract

This research looks at the need to create a better implementation of student-centred learning in Indonesia by creating a 'safe and comfortable psychological' space for Indonesian students working independently and collaboratively at individual or group level in undergraduate graphic design courses. It is argued that without such a safe space, students may feel unable to present their work to its fullest and unable to disclose their ideas or learning issues. This research has identified the approachability of the tutor as a key element of this space, as it allows a trusting relationship to be developed between the student and tutor. Without a good relationship, feedback provided by tutors may be seen as hostile and critical by students who may, in turn, become disheartened and not then reflect on recommendations, creating a cycle of mutual dissatisfaction.

Initial observations, interviews and questionnaire in Indonesia and the UK, and focus groups and a teaching intervention in Indonesia, all pointed to the need to provide an environment in which students felt able to share their thoughts about design and the learning process. A questionnaire developed by Schaub-De Jong et al. (2011) was used to examine how tutors provide reflective learning in small groups. The results showed that tutors, especially in Indonesia maintained a 'distance' from their students, who in turn rated them as unapproachable.

Therefore, this research aimed to understand more about how approachability is viewed by Indonesian undergraduate graphic design students and how this could be used to develop safe learning environments. Mindful of the need to develop culturally sensitive interventions to foster approachability, the results from an online survey designed to capture Indonesian students' views concerning approachability, were fed back to tutors during action learning sets, providing them with an opportunity to discuss their teaching styles and develop ways of increasing approachability. Following the tutors' efforts to improve this, qualitative research instruments were used to gather student feedback. The results showed that students valued the changes the tutors had made and that the perceived increase in approachability had enhanced their confidence and motivation to reflect on their work. It is therefore concluded that fostering approachability is an essential step in creating safe learning environments.

The contributions to knowledge include: the identification of shortcomings of 'traditional' Indonesian approaches to teaching in graphic design and the use of reflective learning as a means of developing SCL in Indonesia; the identification of approachability as a key element in improving student-tutor relationships with regards to establishing safe learning environments to enable reflection; and the use of Action Learning Sets (ALS) in Indonesia as a means of reforming individual teaching practice.

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## Publications

Karnita, R., Woodcock, A., and Super, K. (2013a) 'A Matter of Questioning: A Comparative Study of Reflective Practice in Graphic Design Courses in the UK and Indonesia'. in *The 7th International Technology, Education and Development Conference* [online] held 2013 at Valencia. INTED2013, 1805–1812. available from <<https://library.iated.org/view/KARNITA2013AMA>>

Karnita, R., Woodcock, A., and Super, K. (2013b) 'Wicked Problems in Implementing an Intervention Plan to Promote Reflective Practice in Undergraduate Graphic Design Courses in Indonesia'. in *The 6th International Conference of Education, Research and Innovation*. held 2013 at Seville. 1457–1467

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# Chapter 1

## Introduction

### 1.1 Introduction

This chapter explains and contextualises the main theme of the research – the nature and value of approachability in enhancing a safe learning environment in undergraduate graphic design in Indonesia. It explains the importance of student-centred learning (SCL) in Indonesia and the importance of reflective learning in SCL. Although the government wishes HEIs to adopt SCL, little practical guidance has been provided on how this might be achieved. This research will contribute a means by which HEIs can develop culturally sensitive approaches to developing SCL. The chapter then sets out the research aims and objectives, research approach, organisation of the thesis, and the proposed contributions to knowledge.

#### 1.1.1 Student-centred learning in Indonesia

The Ministry of Research, Technology, and Higher Education (MoRTHE) in Indonesia is aware of new paradigms in teaching and learning in higher education, especially approaches which fall under the broad umbrella of student-centred learning. For example, in its Higher Education Long-Term Strategy (HE LTS) for 2003-2010, it sought to foster student-centred learning through improving both hard skills (skills which are discipline specific, taught and quantifiable) and soft skills (such as interpersonal and time management skills, teamwork, communication, motivation, which are more subjective and harder to quantify). The ability to navigate interpersonal and social situations requires leadership, teamwork, self-control, and courage (Valerio 2017). As a result, the higher education institutions in Indonesia seek to provide a learning system which can help graduates develop the subject-specific skills and the wider professional skills related to employability.

Thus, in accordance with Indonesia's HELTS, tutors are encouraged to adopt student-centred approaches which may be described as:

“teaching that engages students in the hard, messy work of learning; it is teaching that motivates and empowers students by giving them some control over learning processes; it is teaching that encourages collaboration, acknowledging the classroom (be it virtual or real) as a community where everyone shares the learning agenda; it is teaching that promotes students' reflection about what they are learning and how they are learning it; it is teaching that includes explicit learning skills instruction.” (Weimer 2013: 15).

The role of tutors as facilitators in the student centred approach is described as:

“It more convincingly embraces, for example, the student-centred learning model, where the teachers function as the facilitators to ensure the students actively and learn independently. Learning is not only one-way ‘chalk and board’ process conducted in a closed classroom anymore, but it can take place anywhere to ensure the highest achievement in learning” (Azhar 2013).

However, in reality, and drawing from the researcher’s own experiences as a senior lecturer, most teaching methods in Indonesia, are limited to tutor-based delivery from the teacher to the students with the transmission of information rather than knowledge seeking and sharing. The learning environments are still largely designed around this mode of teaching. Although some Indonesian tutors are aware of the effectiveness of small-group learning, they do not understand the concept of student-centred approaches to learning suggested by the directorate general of higher education Indonesia (Harsono 2008). Therefore, they do not understand how to develop teaching activities which foster student-centred learning. Additionally, cultural barriers may provide difficulties in implementing student-centred approaches in Indonesian universities, where pedagogy remains teacher-centred (Logli 2015).

In terms of graphic design education in Indonesia, there is a need to develop not only the cognitive and creative skills needed to fulfil a design brief but to develop the creative capacity to deal with uncertainty and to be independent thinkers, to develop new and creative solutions. Teaching activities should balance the need to develop not only factual knowledge or hard skills but also soft skills derived from experiential learning, which can help students to become familiar with innovation and to enable them to learn from their experience during their interactions in a safe community of practice. Here, reflective learning is important which involves intellectual and affective activities is important as it enables students to explore their experiences, to lead to new understandings and appreciations (Boud et al. 1985).

### **1.1.2 Reflection and the needs of a safe learning environment**

The terms ‘reflective practice’ and ‘reflection’ are commonly used in western countries where, in higher education, they can form an intrinsic part of the curriculum and be developed through specialised activities (and modules) to encourage students’ personal and professional development (Moon 1999). For example, asking students to reflect on problems they encounter during the course and completion of coursework. In British universities, reflection forms part of the approach to student-centred learning. It may be embedded as a compulsory part of the curriculum, for example through Personal Development Planning modules (Cottrell 2010), and

is introduced in pre-university education where students routinely reflect on how well their approach and final solution have met the design brief.

However, in Indonesia, the term 'reflective practice' as a part of learning is unknown. It may be described as 'introspection' and 'self-evaluation' – processes which occur naturally in everyday life. Indeed, reflective practice *per se* is not encouraged in teaching and learning activities, although many tutors seem aware of its benefits at personal, professional, or organisational levels. Regarding design practice, Bolton (2010) comments that 'I reflect to improve my design'. Reflective practice leads to developmental insights, and at an organisational level, provides a developmental opportunity for those in leadership positions by enabling them to critically review what has been successful in the past and where improvement can be made.

In the first year of this research, a study on reflective learning was implemented with the UK and Indonesian students using the STERLinG questionnaire (Schaub-De Jong et al. 2011). The result showed that Indonesian tutors were rated lower by their students than their UK counterparts in issues around the creation of an appropriate and safe learning environment. This was interpreted as indicating that they do not provide an environment conducive to reflective learning as students do not feel safe or confident enough to talk freely about their learning experiences. Therefore, further investigation was needed to understand how a safer learning environment could be developed in Indonesian undergraduate graphic design courses, which would be conducive to more independent, reflective learning.

### **1.1.3 Delimitations**

This research took place in undergraduate graphic design courses at the (former) Coventry School of Art and Design (CSAD), Coventry University, UK and at Institut Teknologi Nasional (Itenas), Bandung, Indonesia. Coventry University was chosen as being representative of those universities in the UK which use and believe that reflection is a key component in the teaching and learning process that needs to be nurtured. It also has a large number of students enrolled in its graphic design course. Coventry University has been confirmed as one of UK universities that reach 94% employability after graduation (DLHE Survey 2013), received a gold rating in the Teaching Excellence Framework (THE 2017) and was placed 12<sup>th</sup> UK university ranking (The Guardian 2018).

Itenas was selected as being representative of private universities in Indonesia, which provide undergraduate graphic design courses. Although demand for such courses is increasing, the number of tutors available is not. Itenas is typical of Indonesian universities in so far as it follows the national standard of higher education from the Ministry of Research, Technology, and

Higher Education (MoRTHE) of Indonesia (The National Standard of Higher Education 2015). This requires the university to provide the national standard curriculum and implement continuous quality improvement by performing an auditable internal quality assurance system (more details are provided in chapter two).

At Coventry University, reflective practice is used as a way to mediate the process of reflection; for example, by taking notes, journaling, promoting reflective writing to record feeling, thinking, and daily or weekly activities. However, the practices of fostering reflection may be different from those used elsewhere, although they may be based on the same frame of reference. It is not argued that Coventry University should be seen as an ideal model – however, its needs and graphic design teaching methods and results are not untypical of the sector.

Regarding researcher positionality, as a senior lecturer in graphic design in Indonesia, the key driver for the PhD was to improve undergraduate teaching and learning in graphic design in Indonesia. At the start of the research, she believed that reflection is an essential ingredient to create deep learning. The observational studies conducted at Coventry University in Year 1 showed where, how and to what effect reflective practice could be used in a Western University. She believed that the efforts made to embed reflective practice in the curriculum allowed students to become independent thinkers and increased their employability.

## **1.2 Aims and objectives**

### **Aims**

The overall aim of the research was to improve student-centred learning (SCL) in Indonesian undergraduate graphic design courses, in line with the MoRTHE's guidelines. More specifically, the research aimed to understand more about how approachability is viewed by Indonesian undergraduate graphic design students and how this could be used to develop safe learning environments (SLEs).

### **Objectives**

- To examine how reflective practice and reflective learning can be used to create an opportunity for SCL and independent thinking,
- To examine the role of approachability in creating safe learning environments (SLEs) which allow reflection,
- To develop an effective mechanism by which tutors could improve SLE in undergraduate graphic design courses in Indonesia.

### 1.3 The research approach

The research chiefly adopts a pragmatic qualitative approach in line with its central aim of developing useful and replicable approaches to developing SLEs. This approach can also be adopted when a researcher desires an eclectic and unique approach to understanding a phenomenon or event. It has been chosen here as it marks the meeting point of description and interpretation, in which description involves presentation of facts, feelings and experiences in the everyday language of participants, as interpreted by the researcher (Savin-Baden and Major 2013: 171-172), and the opportunity to adopt a more objective or more subjective approach. The research adopted mixed methods to gather the data, with specific methods being chosen to suit the needs of the research question at hand.

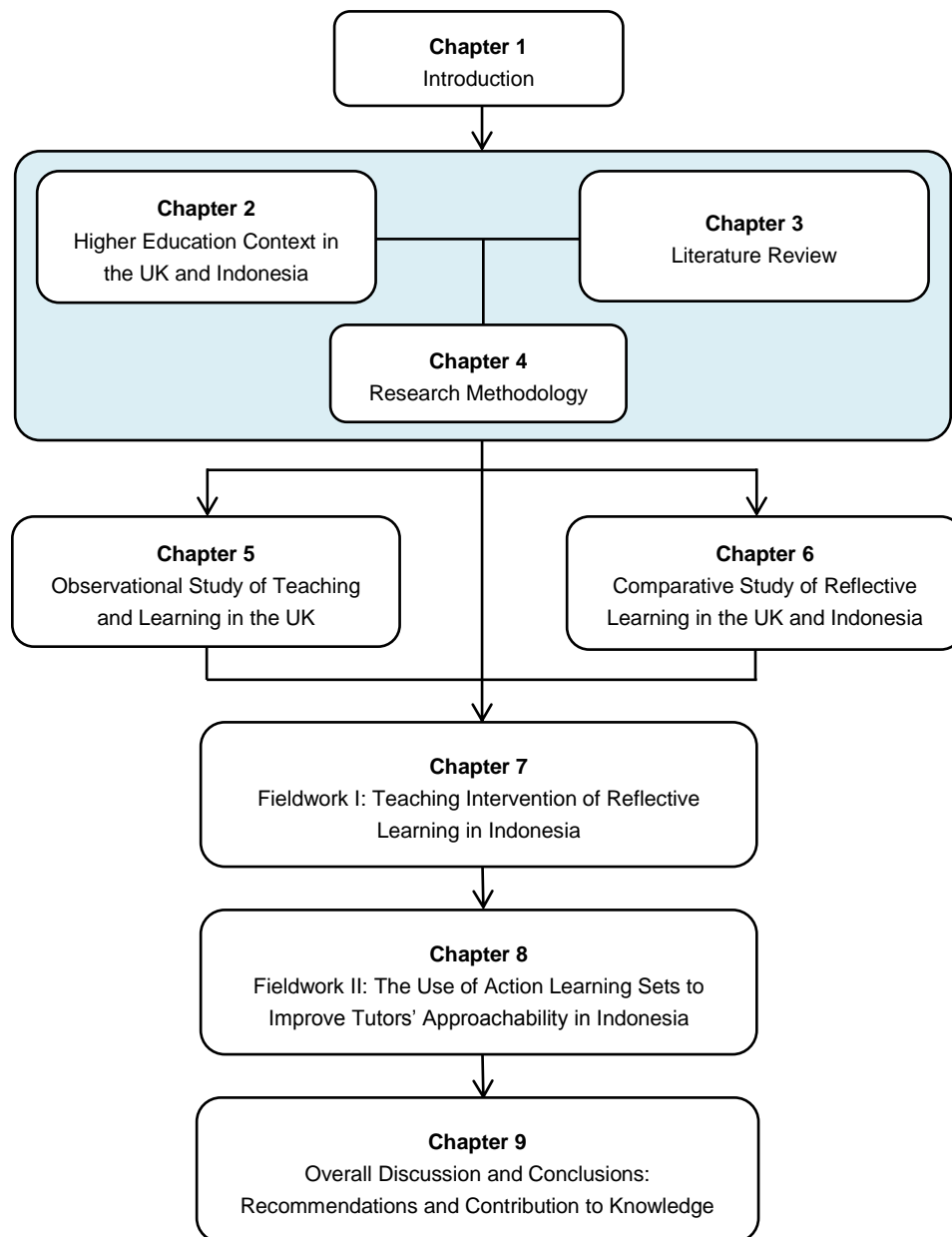
Action research – transforming practice through understanding, acting and relating (Kemmis 2010) - and triangulation was used to encourage change and improve educational practice. A reflective research process was also used to address change and improvement to achieve the aims and objectives.

The first cycle of the research started with an exploration of reflection and reflective practice in the teaching and learning of graphic design undergraduates through reflection on the researcher's experiences as an educator in Indonesia, a literature review and a comparative study of reflective practice in the UK and Indonesia.

This informed the second stage of the research - a teaching intervention applied in one academic term in Indonesia to promote reflective learning. The intervention was based on observed best practice in the UK. An abbreviated version of grounded theory was used to re-appraise the research findings and reflect on and reconsider the initial research programme.

These new insights culminated in a proposal regarding the need to consider tutor approachability as a key element in the development of SLEs and to find more culturally sensitive ways of working with Indonesian tutors to effect change in their teaching methods. This was undertaken in the final stage of the research.

Figure 1.1 describes the structure of the thesis and the flows of the chapters' studies that addressed the aims and objectives of the research and addressed the contributions to knowledge.



*Figure 1.1 Organisation of the Thesis*

## Summary of research

In the first six months of the research, semi-formal observations were made of a sample of undergraduate graphic design teaching and learning events in Coventry University (CU), representing a 'typical' UK HEI. These showed that engagement in reflective practice was more



valued in the UK and featured more prominently as a driver for student learning, with cycles of reflection on, during and after the action (Schön 1983).

Although reflection does take place in Indonesia, little effort is made to encourage it or use it as a tool for self-improvement. In CU, reflection is mandated through a module of personal development planning where students write reflective journals or evidence learning experiences in logbooks. In this students are encouraged to be self-critical and self-aware, to acknowledge what worked well, and not so well, where their strengths and weaknesses lie, and how these can be addressed in future work. Crucially, students are required to go beyond merely recording events. They need to demonstrate an awareness of the development of their professional skills and approach to learning. Integrated activities such as small group discussion/tutorials, peer reviews, seminars, one-to-one tutorial, and academic, pastoral tutorials (APT) provide a context which fosters and safeguards reflection.

Interviews with the CU faculty staff confirmed the interpretation of the observations regarding the value placed on reflective practice in achieving learning goals for UK students (see chapter five). This was continued in the comparative study of reflective practice in the UK and Indonesia to see the differences in perceptions, opinions, and how tutors promote reflection in their students. From this evidence base, an intervention-based study was designed which tried, in part, to replicate observed best practice (chapter seven: fieldwork I).

A carefully designed intervention was planned to formalise (introduce and evaluate) reflective practice in Indonesian undergraduate graphic design courses to improve teaching practice, learning outcomes and staff and student satisfaction. Although staff and students were initially enthusiastic, it was difficult to support staff in changing their teaching and learning methods, implementing and evaluating these changes within the tight constraints of a PhD (in effect in one term, in one module. With little understanding of design research in the department or the need to follow an agreed plan (to generate comparative, valid and reliable results), observations showed that staff did not adhere to the agreed plan. Instead, they used the intervention as an opportunity to adjust their teaching methods to promote change and reduce their teaching load. Unfortunately, in doing so, some became more unapproachable, a factor which had been raised in the first year of study as being an important ingredient in nurturing reflection and creating SLEs.

Recognising the shortcomings of the implementation, the potential value of approachability, the expertise of tutors and their need to develop practices best suited to their abilities and needs, in the third phase of the research a new approach was developed. In fieldwork II, action learning

sets were used to enable tutors to develop their own interventions to increase and customise their approachability as an enabler of reflection. This approach was not only far more successful, but it also has the ability to be transferable across disciplines and HEIs.

## **1.4 Organisation of the thesis**

The organisation of this thesis follows the research approach and indicates the reflective and iterative process of the research. Chapter two provides information of the context of teaching and learning in the UK and Indonesia including the quality assurance arrangements. The literature review (chapter three) encompasses student-centred learning, reflective learning, safe learning environments, and approachability. The methods chapter (chapter four) discusses the research paradigms, methods and efforts to ensure rigour in qualitative data collection. Following this, the research studies are described in individual chapters (from five to eight).

Chapter five focuses on the preliminary UK observational study. This background study provided the context for the comparative study of reflective teaching and learning in the UK and Indonesia. The findings from this confirmed the importance of creating a safe and trustworthy learning environment to increase student reflection. This led to the intervention study (chapter seven). Reflections on the experience and the outcomes analysis in chapter seven led to the fourth study, detailed in chapter eight, which focuses on the role of approachability in creating a safe learning environment. The thesis is brought together in chapter nine in which a reflection is made of the entire study, leading to new levels of understanding and contributions to knowledge. Each study is explained in more detail below.

### **1.4.1 Observational study of teaching and learning in the UK**

The first stages of the research (chapter five) allowed reflection on the differences between graphic design teaching in Indonesia and UK, augmented by a literature review. From this decisions were made about the research questions and the way in which the research was to be conducted.

The purpose of undertaking this stage was to understand more about the nature and perceived importance of reflection and reflective practice in graphic design undergraduate courses in the UK, as exemplified by Coventry University. The observations revealed that a wider range of teaching methods was used in the UK (than in Indonesia) and that student reflection was encouraged through the use of diaries, discussion and engagement between students and tutors. It confirmed that conditions for reflection are important: as Moon (1999) argues learning

environment, management issues and the qualities of tasks will improve student learning and increase student personal development.

#### **1.4.2 Comparative study of teaching and learning in the UK and Indonesia**

Although the term reflective practice is not used formally in Indonesia, based on her experience as an educator, the researcher believed that some form of reflection is encouraged by Indonesian tutors. It was assumed that reflection would naturally happen when tutors and students discuss projects or when tutors give feedback. However, behind this assumption lies a range of issues relating to, for example, the quality of the feedback, its role (e.g. formative or summative), the motivation of the students and the relationship between the student and tutor.

The questionnaire of Schaub-De Jong et al. (2011) was used to measure the differences in the perceptions of the UK and Indonesian students to their tutors. It consists of three components: supporting self-insight, creating a safe environment, and encouraging self-regulation. There was a significant difference in a component of creating a safe environment where the UK tutors were rated more highly by students than their Indonesian counterparts regarding approachability and in fostering reflective teaching in small group environments. The results led the researcher to think about how greater levels of reflection could be encouraged in Indonesia. This part of the research, as well as related interviews and focus groups, is covered in more detail in chapter five. Based on the observations of how reflection is encouraged in the UK, the researcher believed it could be translated to Indonesia.

#### **1.4.3 Teaching methods intervention in Indonesia**

Although there is no firm evidence, there is an underlying assumption in the literature that students who practice reflection perform better academically. Lew and Schmidt's (2011) review found evidence that self-reflection on how and what students have learned does lead to limited academic improvements. This may suggest that curricular interventions in this area are not needed, or that self-reflection leads to wider benefits that cannot be measured using academic achievement. The latter conclusion is fundamental to this research.

The findings from the first stage of the research had indicated that cultural issues, teaching methods and classroom management influenced levels of student reflection. These findings led to fieldwork I (chapter seven) which focused on how reflective practice is facilitated in Indonesia. Here, the aim was to replicate the teaching and learning methods used in the UK to stimulate reflection in undergraduate graphic design courses.

A quasi-experimental<sup>1</sup> method was used with teaching interventions being made in three classes over one term involving 132 students and nine tutors as participants; three independent reviewers to assess student journals, three independent observers, and one teaching assistant as a participant observer. Each class undertook the same module on visual literacy and were required to fulfil the same briefs. Students were randomly assigned to three classes (one control, and two classes received different intensities of intervention (high and medium levels of intervention), which had been demonstrated to establish reflective learning in the UK.

Data were collected through observations, interviews, and focus groups enabling opinions of both tutors and students to be explored and triangulated against the marks the students had received, classroom observations and the evidence of reflection exhibited in the sketchbooks.

It was not possible to show the expected quantitative improvements in learning because the tutors did not follow the experimental protocol. Conclusions drawn from this included:

- The difficulty of importing educational practices into a different culture;
- The need and enthusiasm of staff to generate teaching solutions that work for them;
- The difficulty of encouraging reflection in students without addressing their relationship with their tutors.

#### **1.4.4 Approachability study to enhance the safe learning environment**

The last study of the research (chapter eight) describes an investigation of staff approachability as a prerequisite to reflective practice in undergraduate graphic design courses in Indonesia. Delaney et al. (2010) argue the importance of approachability to increase effective teaching in higher education, and outline approachability as:

“the positive interaction between tutors and students; a comfort level in the classroom in which students can ask questions and to seek advice; and the sincere effort on the part of tutors to help students reach their academic goals.”

(2010: 10)

The results from the first-year study had indicated the need to consider tutor approachability to encourage student reflection in Indonesia. If tutors are perceived as unapproachable, this may impede learning and reflection by their seeming unwillingness to answer questions or their lack of interest in the way students think about their design.

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<sup>1</sup> Quasi-experimental is an empirical interventional study used to estimate the causal impact of an intervention

An online survey of 29 graphic design tutors and 172 students from 4 different year groups in Indonesia was used to confirm the importance of approachability to students and the general ways in which it could be improved. The results showed that students were concerned that the academic atmosphere was not comfortable and that the tutors were not providing an atmosphere conducive to openness, which it is argued, are essential elements for reflection. This is similar to the concept of creating a safe environment, mentioned as a condition for reflective learning (Schaub-De Jong et al. 2011). Tutors, on the other hand, were more concerned about the quality of their teaching and their expertise.

In fieldwork II, Action Learning Sets (ALS) were used to support six Indonesian graphic design tutors in the development and implementation of their own strategies to increase approachability. 'Action learning is a group-based approach to learning' when meeting in a group, which is known as a set (Brockbank and McGill 2007: 217). In these, staff agreed to work on areas the students had identified by changing their teaching methods, building a positive relationship in student-tutor interaction, engaging students by asking questions, and being more approachable and friendly in their conversations with students in the studio.

Over the course of nine weeks, the changes in teaching and learning were monitored from the discussion of issues in action learning sets to observations of changes in classroom management and activities in the classroom, through semi-structured interviews with staff and students at the end of the module. This range of methods enabled opinions of both tutors and students to be gained and triangulated against the findings from the online survey, pre- and post-emoticon<sup>2</sup> tests and literature review of approachability.

The results from the students showed that the tutors were friendlier and more empathic and that these small changes influenced their behaviour; they became more motivated to learn, valuing the smiles and laughter of the tutors, their listening, care and friendliness. These are all considered important in fostering approachability to provide safe learning environments in Indonesia. Further details are provided in chapter eight.

Chapter nine draws the research to a close with a reflection on all the studies and the ensuing contributions to knowledge relating to reflection and approachability in Indonesia. Triangulation

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<sup>2</sup> Pre and post emoticon test is a form of feedback from the students about their tutors' approachability. This method was used to see if there is a change in the students' perceptions about their tutors before and after the action learning sets was undertaken. The emoticon test also allow students to be free in illustrating their tutors using metaphorical drawing. This method was devised because it may be more suitable/interesting for graphic design students who communicate with visual images.

has been used to provide a rich picture of the research areas and to gain more accurate results and statements about perceptions of teaching and learning (Gray and Malins 2004: 137).

## **1.5 Proposed Contributions to Knowledge**

The proposed contributions to knowledge are as follows:

- Identification of shortcomings of the 'traditional' Indonesian approach to teaching graphic design and use of reflective learning as a means of developing SCL in Indonesia.
- Identification of approachability as a key element in improving student-tutor relationships with regards to establishing safe learning environments to enable reflection.
- Introduction of Action Learning Sets (ALS) in Indonesia as a means of reforming individual teaching practice and moving towards a more SCL approach.

## **1.6 Conclusion**

This chapter has presented the way in which tutor approachability emerged as a key theme for the research in terms of the need to create a safe space for the learning environment for reflection in undergraduate graphic design courses in Indonesia. It has indicated how the studies were undertaken have been used to meet the aim and objectives, and how this relates to the organisation of the thesis.

## Chapter 2

# Graphic Design Higher Education: Context in the UK and Indonesia

## 2.1 Introduction

This chapter sets out the context for the research by providing a brief history of western and eastern cultures that influence the character of education in the UK and Indonesia. An overview is provided of the regulations, policies and arrangements which guide HEIs in their delivery of teaching and learning to an acceptable and standardised quality.

In terms of graphic design education and graphic design practices, the chapter is used to explain the extent to which undergraduate graphic design courses differs between these countries, and why teaching and learning practice in the UK could illustrate and inspire the implementation of student-centred learning and the skills needed by the tutors to change their teaching from being teacher-centred to student-centred in Indonesia. It explores why the research was considered necessary, novel and potentially impactful in Indonesia.

A comparative conclusion is made at the end of this chapter, arguing the consequences of these conclusions for teaching and learning in Indonesia, especially regarding the role of the tutor in creating learning environments and spaces conducive to reflective learning, under the umbrella of student-centred learning (SCL) paradigm.

### 2.1.1 Socratic and Confucian traditions

Western and eastern cultures are discussed in this section to identify the cultural differences in education between the UK and Indonesia. The UK is influenced by the Socratic tradition in teaching and learning, characterised by questioning and dialogues between tutors and students and students with their peers. In Socratic teaching approaches, both the teacher and learner play active roles, with the teacher guiding the dialogue (Tikva 2010) and encouraging independent thinking in students. It is considered that Socratic methods may be beneficial in graphic design, for example, to encourage students to develop more ideas and more critical thinking.

Lam (2011) defines the Socratic Learning Method (SLM) as a constructivist learning approach derived from Socratic dialogues which typically elicit and clarify preconceptions, allow the testing of student hypotheses and subsequent decisions. The benefit of SLM in transforming

learning into a dynamic mental habit is that it nurtures higher order thinking skills<sup>3</sup> and enables students to monitor their own learning (Lam 2011: 2). In higher education, students are asked to become independent learners and need to become problem solvers in their future professional practice. SLM offers a potentially useful approach to stimulate independent learning in Indonesia. As such it can be researched further to understand how this can be incorporated into teaching practice.

Confucianism tradition, originating from Chinese culture, has influenced most of the Asian countries. The basic teaching of Confucius relates the five virtues of Ren 仁, Yi 义, Yong 勇, Zhi 智 and Xin 信: loyal work ethics, high dedication, hard work, providence, and a love of learning are all conducive to achieving good performance (Kuncono 2013). Also, the basic teaching of Confucius relates to the respect for unequal relationships and ethical behaviour of ruler-subject, father-son, husband-wife, and senior-junior. Although Indonesia is typically influenced by Islamic beliefs, Confucianism has influenced Indonesians, particularly in leadership, through paternalistic attitudes to employees and their dependents, top-down obligations, bottom-up loyalty, obedience and faith. Paternalistic leadership, religiousness, and sincerity are expected by Indonesians (Lewis 2006). This permeates every aspect of Indonesian life, including education, where teachers are respected and are seen to have power and full authority over students. This cultural factor may negatively influence support for a new SCL paradigm, as this requires the establishment of more equal relationships between teacher and students which are positive and productive (Pine and Boy 1977).

### **2.1.2 Influence of Confucianism in general education in Indonesia**

In education, Confucianism as experienced in Indonesia places, teachers, tutors and professors as masters who act with authority. This creates a culture which avoids confrontation, uses respectful language and respects age. People do not say anything that might be offensive, rather they listen with deference and speak quietly. Such behaviours maintain harmony and paternalistic relationships. Seniors are respected, but they are also expected to lead, be wise, and may have full authority over the juniors (Lewis 2006). This paternalistic leadership may produce a teacher-centred paradigm, where the tutors are authoritative leaders in the classroom. Given this culture, it is difficult to make changes which transform tutors from authoritative leaders to facilitators as required in establishing SCL.

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<sup>3</sup> The term 'higher order thinking skills' here is used as an educational term, related to studying skills and problem-solving ability.



In a discussion of education in the Indonesian culture, Parker and Nilan (2013) reported that Indonesian adolescents believe the qualities a good teacher should exhibit are discipline and spirit as key motivators for students. They should also be sincere and teach from the heart, not just for a salary, and educate not just for the attainment of good grades but to convey how to put that knowledge into practice (Parker and Nilan 2013: 96).

Rote learning is a prevalent teaching method in Indonesia from primary school until the final year of the senior high school. Although young people in Indonesia are characterised by discipline, achievement and independence (Parker and Nilan 2013: 102-103), those exiting the education system after school may not be considered as independent thinkers. It may also be argued that some educational practice is out of step with Confucian philosophy and values, especially in terms of the unequal relationships between tutors and students. This thesis argues that a more student-centred approach to education could lead to independent and deep learning as SCL should encourage reflective learning to facilitate students to find meaning in what they have learnt, and enable them to learn and think more independently and critically.

Regarding life achievements, young Indonesians emphasise the importance of their job, career and higher education followed by becoming successful, rich, famous and independent. This is underpinned by what it means to be a good person, and in making parents and family proud (Parker and Nilan 2013: 152). The high ranking of education and its link to professional careers provides an opportunity for the Ministry of Research, Technology, and Higher Education (MoRTHE) to reform the educational system, by facilitating students to be independent/reflective thinkers. It is argued that a prerequisite for this is to create safe learning environments in which this can take place.

### **2.1.3 Relevant trends in graphic design education and practice**

In design education, the concept of a community of professional practice is a powerful one. Defined as a group of people who share a craft or profession, communities of practice (CoP) provide a way for practitioners to share tips and best practices, ask questions of their colleagues, and provide support for each other (Lave and Wenger 1991). Graphic design practitioners may be conceived of as a CoP. Membership of the community needs mastery of required skills. Therefore, design education is a process of providing students with the skills, knowledge, and understanding to a level of capability, which makes them eligible to join the community of professional practice. Their education may be regarded as providing them with the 'passport' to enter this community (Tovey 2015). Those abilities include both being able to engage in design thinking, and being able to externalise that capability through drawing and

other processes as a conversation between these two modes of thought (Tovey and Bull 2010). Crucially, in engaging in design thinking, they must be capable of engaging in solution-led creativity as one mode of thought, with a matching evaluative ability as the other mode, in a process sometimes characterised as a 'designerly ways of knowing' (Cross 2006). This concept may be helpful to support teaching and learning in graphic design courses in Indonesia. However, members of a CoP should be willing to learn from and contribute to the community. In cultures where following the authority of elders is revered, students may find peer-to-peer learning and contributions to CoPs by junior members difficult.

The use of studio practice<sup>4</sup> in graphic design teaching and learning gives a sense of how a graphic design practitioner would work in professional practice. Ellmers et al. (2009) argue that studio - or project-based learning should shape graphic design pedagogy, which is why a studio practice programme is used. This shows that graphic design education needs a form of collaborative learning within the curricula.

On a global level, Cortés and Lozano (2014) predict that higher education will include characteristics of social learning environments that are open and collaborative, in which people construct knowledge in interaction with others, in an inclusive manner. Social learning environments are built around relationships. Therefore, the relationship between student-tutor is important to create a reflective designer who can work independently on challenges set in a teaching and learning practice built on a mix of problem-based and studio practices. In this environment, engagement is crucial and working in a team requires understanding, good cooperation and collaboration. This accords with the thinking of the Ministry of Education and Culture in Indonesia.

## **2.2 The context of graphic design higher education in the UK**

The ability of new graduates to work in multi-disciplinary teams is valued, as is the role of the designer in such teams. In the UK, the report and recommendations from the multi-disciplinary design work from (Design Council 2010) suggest that the Design Council, the Higher Education Funding Council for England (HEFCE) and the National Endowment for Science, Technology and the Arts (NESTA) should work towards facilitating knowledge sharing. Regarding education, universities are encouraged to integrate design and design thinking methods with science, technology, engineering, and mathematics (the STEM subjects) and business

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<sup>4</sup> Studio practice is a programme designed to foster critical thinking, self-awareness, and ambitious production in a supportive environment.

curricula. Here the notion of ‘T-shaped<sup>5</sup> people’ is relevant in multi-disciplinary courses to develop broader skills of designers (Design Council 2010: 14). This is also relevant in encouraging graphic design students to inculcate professional practices while they are still studying.

## **2.2.1 Regulations and qualifications frameworks**

### **Quality assurance arrangements (QAA)**

The Quality Assurance Agency for higher education (QAA) is the independent organisation assigned to monitoring and advising on standards and quality in UK higher education. The UK quality code for higher education is designed to assure the academic standards and quality of UK higher education wherever a course is delivered. It was developed with input from universities, colleges, and students. It is included here to understand how quality assurance in education in the UK differs from that in Indonesia and how it can be used to effect change.

Also, the QAA focuses on the ingredients of effective teaching and learning in higher education, which are influenced by many factors (QAA 2016). Importance is placed on the themes of equality, partnership, and support for learning as follows:

1. Effective learning occurs when students are facilitated to engage actively in learning, understand their learning environment and work together in both formal and informal environments.
2. Higher education providers recognise that students have various learning styles and come from diverse educational, linguistic and cultural backgrounds. They should provide effective and equal opportunities to achieve learning outcomes, by taking an inclusive approach, developing appropriate knowledge, skills and understanding.
3. Teaching and learning practices are informed by reflection, evaluation of professional practice, and subject-specific and educational scholarship. To enable teaching and support for learning to remain effective, staff are required to reflect on their own practice and consider how it might be changed and improved. Success in this depends on self-awareness, critical analysis, synthesis and evaluation leading to new perspectives.
4. Everyone involved in teaching or supporting student learning should be appropriately qualified, supported and developed. Continuing professional development activities

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<sup>5</sup> The vertical shape of T-shaped refers to specialist depth, developed mainly through undergraduate qualifications that is complemented by horizontal shape refers to appreciation and understanding of other disciplines and professional contexts, often developed in postgraduate degrees and early career experience.

include the allocation of sufficient resources to cover the needs of research, teaching and learning development.

5. The continued effectiveness of higher education through feedback from students, alumni, employers and placement providers.
6. Higher education providers should maintain physical, virtual and social learning environments that are safe, accessible and reliable for every student, promoting dignity, courtesy and respect in their use.
7. Higher education providers are required to actively engage students to monitor, review and evaluate the information which relates to different organisational levels of the provider or elements of study such as department, programme or module.
8. Higher education providers should take deliberate steps to assist every student to understand their responsibility to engage with the learning opportunities provided and to shape their learning experience.
9. Every student should be facilitated to monitor their progress and further their academic development through the provision of regular opportunities to reflect on feedback and engage in dialogue with staff.

(QAA 2016: 9-21)

### **Subject benchmark statement of art and design**

According to the latest subject benchmark statement from QAA (2008: 3), learning activities in art and design are designed to:

- develop the capacity to be creative,
- foster an aesthetic sensibility and intellectual enquiry,
- develop skills in team working,
- create an appreciation of diversity,
- develop an ability to conduct research,
- enable reflection on personal learning and development,
- enable independent work and determine one's own future learning needs.

The outcomes of art and design practice combine the conceptual, theoretical and the practical. Along with the development of their cognitive capabilities, students produce outcomes that require the application of practical skills. Some of these skills may be appropriate only to specific contexts, whereas others have generic or transferable applicability, often within a professional context (QAA 2008: 4).

Experiential, activity and enquiry-based learning in studio-based activities are used to encourage students to develop both the capacity for independent learning and the ability to work with others. In studio-based activities, effective learning environments are stimulated in studio practice, workshops, production units and computing units where staff and students share the experience as partners in the learning process (QAA 2008: 10). It is argued that the relationships among students and tutors are crucial in promoting collaborative learning and promoting reflective learning through the promotion of self-directed study, which may be formalised in personal development plans, such as reflective journals.

In line with multidisciplinary working, art and design should engage with many other subjects, including media and communications; the performing arts; the built environment; information technology and computing; engineering; business; and, notably, the history of art, architecture and design (QAA 2008: 4). To enable this, art and design graduates must develop skills in communication and expression, and typically they need to utilise visual language to investigate, analyse, interpret, develop and articulate ideas and information. These skills need to be developed during their learning and through relationships with their peers and tutors. Tutors need to encourage students to be more critical, and to make relationships with their audiences, clients, markets, users, co-workers and other stakeholders.

Thus, the primary aim of UK undergraduate education in art and design is to facilitate the achievement of appropriate knowledge and understanding, development of the necessary personal attributes, and application of the essential skills which will equip and prepare students for continuing personal development and professional practice (QAA 2008: 7). It means that graduates should be able to articulate and synthesise their knowledge and understanding, apply their learning and extend it in creative practice and employment. Personal development planning (in different formats) has been adopted as a means of enabling students to understand and plan their learning. In Indonesia, personal development planning that emphasises reflection and reflective practice in identifying and problem-solving does not exist. This may lead to difficulties in making of critical and reflective judgements needed in nurturing the creative process that is important in graphic design courses.

### **Higher education academy (HEA)**

HEA (2015) suggests a framework of flexible learning to enhance student success in higher education. Students are empowered by being offered flexibility in how, what, when, and where they learn: the pace, place and mode of delivery (HEA 2016). Flexible learning allows students to combine different areas of their lives – work, study and leisure – in ways that suit them best.

It is student-centred and empowers students to become independent and autonomous, fostering graduate attributes that will enable them to manage the complexities of 21<sup>st</sup>- century life. Flexible learnings core values are inclusivity, equity, lifelong learning, social responsibility, and collaboration. The concept of flexible learning is not used in the Indonesian education system which is governed by a curriculum which provides modules for lectures and studio practices. However, some graphic design courses in Indonesia use field trips to broaden students' knowledge of the real world. In this way, they may be seen as providing a form of the social learning environment.

### **2.2.2 Key educational factors**

Drawing on QAA (2008), the following points are considered relevant to this study because they are factors which have shaped the content and delivery of the graphic design courses and the expectations made of students. These are also key areas where there is a divergence of approach between the UK and Indonesia.

#### **Reflection and reflective practice**

Encouraging reflection is embedded throughout the UK educational system. According to QAA (2008), *“the quality of reflecting on one’s own learning and development”* is mentioned as a principle that should be achieved in art and design learning (2008: 3). The encouragement of reflection is also stated in QAA (2016)

“Learning and teaching practices are informed by reflection, evaluation of professional practice, and subject-specific and educational scholarship. Staff create opportunities for learning which are effective by recognising the value of both individual and collaborative learning activities, the value of learning how to learn and that learning is about interpretation, analysis and synthesis underpinned by reflection, not just the repetition of facts.”

(2016: 13)

Reflective practice is a way to mediate the process of reflection; for example, by taking notes, journaling, using reflective writing to record feeling, thinking, dialogue, and daily or weekly activities. The practices of fostering reflection at Coventry University may be different from those used in other universities, although they are based on the same frame of reference in the QAA. For example, questioning and dialogues may be fostered through the interactions of students and tutors as a form of reflective practice.

### **Personal and professional development**

Art and design curricula are designed to support individual development and creativity as artists, designers, communicators and craft makers, as well as the progressive acquisition of independent learning skills. Practice-based programmes also provide opportunities to develop technical skills and understanding and the development of generic skills alongside students' subject-specific knowledge and skills. Theoretical, critical, historical and contextual elements of art and design are either integrated into practical projects or units or are delivered through discrete but complementary units of study, which provide additional opportunities for the development of generic skills.

Professional development is emphasised, and practical studies are underpinned by business awareness. Tutors are expected to facilitate this and develop relevant design briefs, to draw on well-established contacts with art and design-related industries in the UK and abroad (QAA 2008: 9).

### **Research-informed teaching**

Curricula should be directly informed by the research, scholarly activity and professional practice of staff. Here, practising artists, designers and designer/makers make valuable contributions as part-time and visiting tutors, and facilitate important links to professional and creative practice, enabling students' entry into the wider community of practice. Students regularly practise their subject outside formal taught sessions and at such times require support from a range of staff: The contribution of technicians and library/learning resources staff in this context is the key.

Staff are also encouraged to reflect on their practice and consider how their teaching might be changed and improved to address, for example, the rapid change in information and communication technology. They draw on a variety of sources to inform this, including feedback from students, examination boards, external examiners, alumni and employers (QAA 2016: 14).

### **Independent and collaborative learning**

Art and design programmes encourage and prepare students to take increasing responsibility for the content and direction of their creative work, and require students to undertake significant and sustained periods of independent study. Normally, this takes the form of a significant project presented in the latter stages of the programme.

Independent learning skills are promoted through self-directed and self-initiated study. Personal and professional development is usually expressed in a range of reflective journals and personal development records for self-evaluation.

Group projects engage art and design students in extending their creative abilities into the arena of collaboration and negotiation, employing interpersonal skills and working as members of teams, and developing their understanding of project management.

### **Creativity and enterprise**

The UK Trade and Investment (UKTI) claims that UK inspires the world regarding creativity that optimises the potential of individuals and creative teams, influencing creative industries such as global media, the arts, and entertainment (UKTI 2014). Creative industries build a culture of entrepreneurship, and it is supported by entrepreneurship education for art, design and media students (HEA 2007). The teaching and learning should provide entrepreneurship that emphasises on “informal, personal relationship, trust building, intuitive decision making, somewhat overlapping and chaotic feeling world of the entrepreneur” (2007: 73).

### **The learning environment**

Learning environments that are safe, accessible, and reliable for every student should be achieved by providing and maintaining physical, virtual, and social learning environments (QAA 2016:18).

Physical learning environments should be applicable and appropriate to each mode and location of learning and be safe and accessible to students. Seating arrangements, lighting and acoustics, and the availability of technology for planned activities such as lecturing, studio practice, seminar, group tutorials. Learning spaces should support informal learning as well as formal learning.

Virtual learning environments should also be accessible, inclusive and appropriate for a wide range of potential student requirements. With moves towards blended learning and e-learning, virtual learning environments should be designed to support students in gaining the necessary information to complete their learning and related activities and enable consultation with tutors outside the classroom.

Regarding social learning environments, all interactions among students and staff (including staff who contribute to learning through fieldwork, placements and work-based learning whether in person or through electronic means) should be based on mutual dignity and respect.



A safe social learning environment should be created for exploring new ideas and for providing feedback even when it might be negative.

This research focuses on social learning environments and the relationship between tutors and students in Indonesia. Such relations may be different from those in the UK as they occur in a different cultural context. The gap in knowledge to be addressed in this research is the role of the tutor's approachability in creating a social space in which rich, meaningful dialogues can take place.

### **2.2.3 Overview of the UK programme specification for the BA (Hons) graphic design at Coventry School of Art and Design, Coventry University**

The example of undergraduate graphic design courses at Coventry University has been chosen in this research to identify the different listing of design courses in the UK and Indonesia. The programme specification of graphic design at Coventry University refers to QAA art and design 2008 for QAA subject benchmark statements. The summary of the programme (version 5, May 2016) includes following:

The educational aims of the programme are provided to enable students to produce portfolios, to apply critical judgments, recognising their strengths, weaknesses, and their creative potentials to research productively and efficiently, to promote their own further research interests, and to work with confidence and authority in contexts of uncertainty and ambiguity. The programme also aims to foster student experimentation, enquiry and analysis within a variety of media and technologies, to foster enterprise, initiative and resourcefulness in students to enable them to thrive in further education or employment in domestic and international contexts.

Intended learning outcomes required for completion of the course are: students should be able to demonstrate their understanding of communication issues and the overlaps between graphic design practice and new media opportunities; demonstrate understanding of relationships between their creative domain and broader industry/professional contexts of their discipline; organise, plan, and present their work effectively and competently, demonstrating visual, oral and interpersonal skills.

On completion of the course, students should be able to demonstrate knowledge and understanding of discipline-specific fundamentals and their connection to other creative endeavors; the factors that prompt a body of work to coalesce; the significance of contextual

study and theoretical discourse; research strategies and methods that bolster their practice and its relevance; requisite awareness of entrepreneurial and career opportunities.

On successful completion of the course, students should be able to demonstrate knowledge and understanding, cognitive skills, practical skills, and transferable skills. Transferable or key skills are incorporated into modules. Self-directed learning, the ability to communicate orally and in writing is required within this skill.

Teaching and learning strategy at CSAD-UK is based around six pillars of education of education, and student experience includes research-inspired teaching, embedded employability, creativity and enterprise, multicultural and international engagement, community contribution and responsibility, innovation and digital fluency (CSAD 2016:14).

Assessment strategy within coursework tasks includes portfolios of creative work (physical and digital), annotated journals, essay, audiovisual, and verbal presentations. The assessment focuses on providing students with a range of possible ways of demonstrating learning outcome achievement. A portfolio is also asked for all applicants as one of entry requirement. The interview is also undertaken (in person or online), and for international students, evidence of minimum IELTS 6.0 is required.

## **2.3 The context of graphic design higher education in Indonesia**

In response to the Confucian tradition embedded in Asian countries including Indonesia, Ki Hajar Dewantara (in 1945, as the first minister of education of Indonesia) argued that everyone must have the same opportunity to learn, regardless of economic or social status. This led to the regulation of equality in formal education in Indonesia. This is hard to achieve and monitor across all of Indonesia owing to its geography. In effect, people with good economic and social status live on Java island, near to the capital city and receive the best education (Logli 2016). Therefore, when new students come to graphic design courses in Java, their characteristics, experiences and ethnicities must be considered in relation to their learning needs and abilities.

Although there are currently sufficient schools and universities to accommodate the needs of Indonesian people, many problems remain, such as the number of teachers, the quality of teaching, and the learning environments (Wibowo 2011).

Teaching and learning, in general, is teacher-centred and difficult to change owing to prevailing influential cultural and social norms. As such it may be difficult for a university, department or

tutor to understand the value of Socratic teaching methods and student-centred learning or make changes.

### **2.3.1 Regulations and qualification frameworks**

#### **Quality assurance system for higher education**

The quality assurance system for Indonesian higher education (Ristek-Dikti 2016) was designed to integrate the three pillars of:

- Internal quality assurance system which should be applied by each HEI to control the process, performance, and plan the continuous quality improvement and sustainability.
- External quality assurance system, where the quality control is undertaken by the government or independent accreditation board to monitor and evaluate the worthiness of the study programmes and the higher education institutions.
- Database of higher education that integrates the data of HEIs with the MoRTHE, in particular, to integrate the three principles of higher education - teaching, research, and community services.

#### **National accreditation board of Indonesia**

The National Accreditation Board of Indonesia explains how self-evaluation may be conducted by higher education providers for accreditation. This is part of the development process and quality assurance which helps policymakers in higher education prepare, implement, report and use the results of self-evaluation to increase the quality of the institution. This is performed by National Accreditation Board to develop a culture of good practice (BAN-PT 2011: 3-4) on seven dimensions (BAN-PT 2008): 1) vision and mission; 2) good governance, leadership, quality assurance; 3) students and graduates; 4) human resources, financing, 5) curriculum (includes teaching, learning, and academic atmosphere); 6) financing, learning facilities, infrastructure, information system; 7) research, community services, and collaboration.

#### **National curriculum**

Further, all Indonesian higher educations must follow the national curriculum set down by the government (The Statute of Indonesian Higher Education 2012), including four compulsory modules <sup>6</sup> :

- Religion. A religious module (tailored to students' religion) is provided to develop students that have faith and belief in God and have good morals.

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<sup>6</sup> Normally each undergraduate course has 40-50 modules. For example, graphic design courses at Institut Teknologi Nasional, Bandung-Indonesia have 43 compulsory modules including the 4 compulsory modules required by the government.

- 'Pancasila'<sup>7</sup>. 'Pancasila' refers to education that provides an understanding and appreciation to students about the ideology of Indonesia's nation
- Civic education. This provides an understanding of the constitution of the Republic of Indonesia and the concept of '*Bhinneka Tunggal Ika*' (unity in diversity) and to foster a sense of belonging, and spirit of the nationality as Indonesians.
- Indonesian (language). Indonesian language tuition gives a unity as Indonesia includes various ethnic groups and has many traditional languages. The Indonesian language is important to the dignity of the nation and is the unifying language.

(2012: 81)

### **National qualification framework (NQF)**

The graduates' competencies are measured against criteria that include attitudes, knowledge, and skills that are expressed as learning outcomes. The NQF refers to the description of graduate learning outcomes and has equality with the level of KKNi qualification (Indonesian Qualification Framework 2012). KKNi ('*Kerangka Kualifikasi Nasional Indonesia*') or Indonesian Qualification Framework. Thus it defines learning outcomes which equalise the outcomes of formal education, non-formal education, or work experience within a working ability framework, which is adapted to the structure of employment sectors (2012: 5). As a framework, KKNi is used as the main reference in setting the graduate competencies of academic (undergraduate, master, doctoral), vocational, and professional education.

Implementation of teaching and learning process is conducted through interactions among tutors, students, and learning resources within particular learning environments. For example, each module can use one or more teaching methods and contains learning activities which are: lectures, responses and tutorials, seminars, practice, studio practice, workshops, and fieldwork (The National Standard of Higher Education 2015: 15).

### **The national standard of teaching and learning process**

The minister of research, technology, and higher education in Indonesia provided the national standard of higher education and quality assurance in higher education (The National Standard of Higher Education 2015) and includes the standard of graduates competencies, learning contents/materials, teaching and learning process, learning assessment, teachers and teaching assistants, learning facilities and Infrastructure, learning governance, and financing. In terms of this research, the focus is on the standard of teaching and learning process as it

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<sup>7</sup> Pancasila as a nation ideology, in general, is a vision or direction of national life that upholds the divine, human values, awareness of unity, democracy, and the values of social justice.

relates to the process of interaction among students and tutors. In the teaching and learning process, teaching and learning in higher education should be:

- Interactive. The learning outcomes should be achieved by prioritising two-way communication and good interaction between students and tutors.
- Holistic. The learning process should encourage the creation of a whole mindset using internalisation of the excellence of local and national wisdom.
- Integrative. The learning outcomes should be achieved through a learning process that is integrated with multidisciplinary courses.
- Scientific. The learning process should prioritise scientific approaches to create an academic environment based on upholding the value system and norms of religion and nationality.
- Contextual. The learning outcomes should be achieved through learning processes that enable students to solve problems in their discipline
- Thematic. The learning outcomes should be achieved through a learning process adapted to the scientific characteristics of the study program and associated with real problems through a transdisciplinary approach.
- Effective. The learning outcomes should be achieved through prioritising internalisation of materials in an optimal time.
- Collaborative. The learning outcomes should be achieved through processes that involve the interactions among individuals to produce a good attitude, knowledge, and practical skills.
- Student-centred. The learning outcomes should be achieved through processes that prioritise creative development, individual capacity, maturity, students' needs and develop independent learning in understanding the knowledge.

(2015: 11-13)

### **Indonesian qualification framework for graphic design expertise**

In Indonesia, graphic design courses were established in West Java by the Bandung Institute of Technology (ITB) in 1960. Although the teaching and learning process in Indonesia has been adapted from western culture, from which graphic design disciplines emerged, the teaching method implemented by tutors remains a traditional one, using lecturing and one-to-one tutorials. With increasing numbers of graphic design students (currently 120-200 students for each academic year), one-to-one tutorials are no longer thought practical.

The Ministry of Manpower of the Republic of Indonesia provides the standard of qualification framework policy for graphic design expertise. The background of this policy was to look at globalisation with an international (World Trade Organisation), regional (Asia Pacific Economic Cooperation) and sub-regional scope (ASEAN). Further, there was consideration of the General Agreement on Tariffs and Trade (GATT) and the Asean Free Trade Area (AFTA). Globalisation brings tight competition, so the primary challenge is to maintain national and international competitiveness in all service and industry sectors, which require human resources, technology, and management (Indonesian Qualification Framework for Graphic Design Expertise 2010).

Currently, the concept of communication has become diverse and includes general information (information graphics, signage), education (learning materials and science, the interactive teaching of special education), persuasion (promotion) and the strengthening of identity (logo, corporate identity, branding). Also, the emergence of the term 'visual communication' is a result of the increasingly widespread use of visual language for communication: the printing / graphic arts, film and video, television, web design and interactive media.

In the field of graphic design, competencies that must be mastered as a precondition before graduates enter the employment field are:

1. Work attitude. Working in the field of communication requires employees who are aware of their duty as a messenger/information provider.
2. Knowledge, skills and sensibility. In the field of graphic design, some basic knowledge of general skills/special sensibility needs to be obtained before entering the workforce. This equates to skill and sensibility via visual elements/design (line, area, shape, texture, contrast, space, rhythm, colour) and design principles (harmony, balance, rhythm, contrast, depth).
3. Creative ability is a key competence within the profession. Graphic design demands results that utilise correct and appropriate communication methods, and also work which shows uniqueness and freshness of ideas. This is important because: (a) humans tend to demand new things to avoid boredom, (b) in an era of information overload (each person receives at least seven thousands of pieces of information per day) a message that is not unique/interesting will be lost in the noise. Within the scope of an expert, such creativity is valued.

### 2.3.2 Key educational factors

#### Religious, nationalism, and patriotism

The modules of Pancasila, civic education, religion, and Indonesian language in national curriculum are compulsory. This leads to the religious, nationalist, and patriotic spirit of the Indonesian people (Logli 2015). Parker and Nilan argue that young Indonesians display the characteristic of loyalty, respect to the elders, and patriotism. When they were asked about what are their ideas for the future, popular statements include 'I want to be useful for my country, religion and parents' were found in young Indonesian people (2013: 102).

#### Teaching, research, and community services as the three principles of higher education

The higher education faculties in Indonesia have a responsibility to accomplish '*Tri Dharma Perguruan Tinggi*' or the three principles of higher education includes: teaching, researching, and involvement in community service. The minister of research, technology, and higher education has reminded the higher education faculties to be active, not only in teaching but also in research activities including publishing research in accredited international journals and in developing the society and environment, e.g. creating an activity that is beneficial for the public (Djuwari 2017).

#### The role of communities in Indonesian higher education

The government encourages society to be involved in the development of Indonesian higher education institutions. This has been stated in government regulation (The Statute of Indonesian Higher Education 2012) in several ways:

- Determining graduates' competencies through professional organisations, practitioners in the business world, and through industries.
- Giving scholarships, grants, or educational assistance to students
- Monitoring higher education quality through association of professions or non-governmental organisation.
- Providing qualified private higher education institutions
- Developing character, interest, and talent of students
- Providing internships and professional practices for students
- Giving various aid through corporate social responsibilities
- Supporting research and community service activities
- Sharing resources for implementation of education, research, and community services

(2012: 61)

## **Creativity**

Regarding creativity, Indonesia follows the UK in embracing creative enterprise, with the potentials of the creative industries growing quickly. The Indonesian government supports small and medium enterprises. The non-government organisation, Indonesian agency for creative economy (IACE) or '*Badan Ekonomi Kreatif (Bekraf)*' has been established to support creative industries and also to create collaboration with national networks (with the higher education institutions) and international networks (with British council) to develop the potential of creative enterprise in both countries. These movements need to be supported by the appropriate education that enables the graduates to become creative, responsible practitioners collaborating and competing in global markets.

## **The learning environments**

The national standard of higher education for learning environments set down the minimal criteria of facilities and infrastructure that are appropriate to the achievement of learning goals. The facilities are furniture, equipment, books, information and communication technology, sports centre, arts centre, public facilities, safety and health centre. The infrastructure includes the classroom/studio, library, laboratory, production unit, buildings, public facilities, staff room, student centre (The National Standard of Higher Education 2015: 32-33). All facilities and infrastructure should support the stated elements of the teaching and learning process (such as interactive, collaborative, holistic, scientific, integrative, effective, contextual, and student-centred). How these may be created are outlined in the book about the academic atmosphere (DIKTI 2003). This also emphasizes the need for good interaction between students and teachers in terms of supervising, practice, workshops, training, and academic and non-academic consultation. The interaction should promote the cognitive, affective, psychomotor, and cooperative development (2003: 32).

### **2.3.3 Overview of Indonesian programme specification for the undergraduate graphic design courses at Institut Teknologi Nasional – Bandung, Indonesia**

The overall of the aim of the study programme is to create graduates that have capabilities in problem-solving in the field of visual communication design through integrated messages using illustration graphic design, multimedia, and advertising. The study programme concerns the continuous quality improvement in preparing students who can adapt to changes in their professional practice and provide them with the capability to update their knowledge and skills through the culture of lifelong learning.



On graduating, students should be able to apply their knowledge, skills, and understanding as junior illustrators, junior art directors, junior brand designers, junior photographers, junior animators, junior interactive media/multimedia designers, junior editorial designers, junior copywriters, and junior audio-visual designers.

The learning outcomes should be achieved through the acquisition of attitude, skills, and knowledge (ASK) as shown in the table 2.1 below.

*Table 2.1 The learning outcomes of undergraduate graphic design courses at Institut Teknologi Nasional, Bandung - Indonesia*

<b>Domains</b>	<b>The learning outcomes</b>
<b>Attitude</b>	Believe in God and be able to demonstrate the religious attitudes in their practice.
	Upholding human values in performing tasks based on religion, morality, and ethics.
	Contribute to improving the quality of society's life, nation, and civilisation based on Pancasila.
	Take a role as a good citizen that is patriotic, nationalist, and have a sense of responsibility to the state and nation.
	Appreciate cultural diversity and respect for others' views, religions and beliefs.
	Working collaboratively and have a social sensitivity and care for people and environment.
	Obedying the laws, discipline, and keep a balance and harmonious life within the society.
	Take responsibility for their own works and being independent.
	Show the spirit of independence, hardworking, and entrepreneurship.
	Having a loyal, honest and committed to their works and people.
	Having a creative attitude, analytic, dare to explore new possibilities, open-minded and cooperative.
<b>General Skills</b>	Able to apply logical thinking, being critical, systematic, and innovative.
	Able to demonstrate their performance that is measurable and qualified.
	Able to make a decision based on the analysis of data and evidence.
	Able to maintain and develop networking with the mentors, colleagues, peers.
	Able to perform self-evaluation process of the working groups and manage to learn independently.
	Able to document, choose, and use the valid and reliable data and avoid plagiarism
	Able to generate and explore new ideas that are beneficial to improve the quality of life
<b>Specific Skill</b>	Able to organise visual elements (point, line, shape, colours, space, and texture) into work both in two and three-dimensional design.
	Able to translate verbal language into a visual language that is communicative, creative, and appropriate to the purpose of the project.
	Able to design creative artefacts in illustration both in manual and digital.
	Able to translate the brief into a communication strategy based on the concepts and basic principles of communication design and being able to present it.
	Able to develop the concept in branding strategy and apply it to the brand identity.

Domains	The learning outcomes
	Able to demonstrate the skills in photography using the principles of aesthetics and visual communication and present it in a portfolio.
	Able to carry out the process of pre-production, production, and post-production in the fields of audio-visual and multimedia.
	Able to design a visual message based on the theories and basic principles of layout and grid system includes text, copy, typography, image, and colour.
	Able to create a visual message for the advertising campaign and able to analyse the consumer insights and the needs of the target audience and target market.
	Able to design a simple business idea and explore the opportunity to open a creative enterprise.
<b>Knowledge</b>	Able to demonstrate the knowledge of visual elements.
	Able to demonstrate the knowledge of media and material to explore visual messages.
	Able to demonstrate the knowledge of aesthetics and history of graphic design.
	Able to demonstrate the knowledge of creative thinking and problem solving.
	Able to demonstrate the knowledge of basic design management theory.
	Able to demonstrate the knowledge of visual perception and human factors in the graphic design.

## 2.4 Comparative Conclusions of Undergraduate Graphic Design Courses between the UK and Indonesia

### Socratic vs Confucian

The influence of Socratic and Confucian traditions has influenced approaches to teaching and learning in both countries. Although the paradigm of student-centred learning has been applied in both countries, there are significant differences in the implementation, which have not been fully appreciated by most Indonesian teachers.

### SCL Implementation

In the UK, the paradigm of SCL is mentioned in part B QAA chapter B3: learning and teaching, and it translates into a set of principles and conditions that enable SCL. Through the programme specification of BA (Hons) graphic design at CSAD for example, teaching and learning are provided through a mixture of lectures, seminars, tutorials, critiques, presentations, live projects, workshops, off-site visits, and module web content. These may be considered as providing the conditions for students to learn independently and collaboratively because they create opportunities for dialogue, discussion, and interaction in teaching and learning process.

In Indonesia, SCL is mentioned as one of a characteristic of the learning process, and it is seen as important in building a good academic atmosphere (DIKTI 2003) in the interaction between

teachers and students. Teaching and learning methods should provide group discussions, simulations, case studies, collaborative learning, cooperative learning, project-based learning, problem-based learning and other methods that facilitate students to achieve the learning outcomes (The National Standard of Higher Education 2015). However, in fact, the teaching and learning process in graphic design across Indonesia is dominated by lectures and one-to-one tutorials. The process of learning remains teacher-centred in which it may be difficult to encourage students to be independent learners.

### **Reflective learning as an important part of the learning process**

In Indonesia, the national standard of higher education recognises characteristics of the learning process, such as the need to be holistic, effective, scientific, collaborative, independent and student-centred. This could be achieved by fostering collaboration rather than competition, by encouraging reflection and questioning rather than passive memorisation of 'facts' (Miller 2000). This may be challenging. New graduates entering the university are used to being passive at secondary schools. Their passivity continues into education. Moreover, reflection, reflective practice, and reflective learning are not mentioned in any regulations and are not encouraged within teaching and learning. It may happen naturally through the discussion between students and teachers, but it has not been understood as an essential to the implementation of SCL.

In contrast, reflection and questioning are encouraged through the learning activities in the UK, particularly in the making of critical and reflective judgements in the creative process (QAA 2008: 3).

### **Learning Environments**

In the UK, learning environments should include physical, virtual, and social learning environments. These should support the teaching and learning process and students' needs. A good physical learning environment should be accessible, provide comfort and safety, and the arrangement of the furniture should support the requirements of the learning style and learning type. Virtual learning is provided to support independent learning and may open some new learning approaches, e.g. flexible learning (HEA 2015), blended learning (Bates 2015), and flipped classroom (Evans et al. 2015). Virtual learning is being used to support the millennial generation or the 21<sup>st</sup>-century learners and also the changes in the 4<sup>th</sup> industrial revolution. The social learning environment is created through the interactions between teachers and students which should take place in a safe and comfortable atmosphere for

exploring new ideas and building dialogues based on mutual dignity and respect (QAA 2016: 18).

In Indonesia, the standard facilities and infrastructure for teaching and learning in higher education are mentioned in government regulations and in a book of the academic atmosphere (DIKTI 2003) that provides guidance on how to integrate the physical and social learning environments to achieve learning outcomes. However, the implementation is difficult since the learning and teaching process remains teacher-centred with a rote learning system that is culturally rooted in Indonesian education system.

## Curriculum

At Coventry University, five modules and one add+vantage module are needed at each level in BA(Hons) graphic design - totalling 18 modules and one optional module for the enhancement year (see table 2.2)

*Table 2.2 Course diagram (Resource from the programme specification of graphic design courses CSAD-UK)*

Level 1	Semester 1	Semester 2
	111AAD Typography 1	114AAD Design Practice 1
	112AAD Visual Communication 1	115AAD PDP 1: Creative Identities
	113AAD Design Contexts 1	
	<i>Total Credit 60</i>	<i>Total Credit 50</i>
	Add+Vantage (10) once, in either semester	
Level 2	Semester 1	Semester 2
	212AAD Typography 2	215AAD Design Practice 2
	213AAD Visual Communication 2	216AAD Design Contexts 2
	214AAD PDP 2: Creative Pathways	
	<i>Total Credit 60</i>	<i>Total Credit 50</i>
	Add+Vantage (10) once, in either semester	
Enhancement Year	Semester 1	Semester 2
<i>[optional]</i>	<i>268DVA Professional Enhancement Year (40) or 269DVA International Enhancement Year (40)</i>	
Level 3	Semester 1	Semester 2
	308AAD Typography 3	311AAD Design Practice 3
	309AAD Visual Communication 3	312AAD PDP 3: Creative Futures
	310AAD Design Contexts 3	
	<i>Total Credit 60</i>	<i>Total Credit 50</i>
	Add+Vantage (10) once, in either semester	

In the UK, it is assumed that the modules provide an integrated curriculum that embraces theory into practice and within the design contexts.

In contrast, 43 modules are provided in the undergraduate graphic design courses at Institut Teknologi Nasional, Bandung – Indonesia to be accomplished in four years (see table 2.3). More tutors, classroom management, specific expertise, and time are required to deliver this.

*Table 2.3 Course diagram of undergraduate graphic design courses at Institut Teknologi Nasional, Indonesia*

Level 1	Semester 1	Semester 2
	KVA101 Still Life Drawing	KVA102 Model and Scenery Drawing
	KVA103 Basic Arts	KVA104 Basic Design
	KVA105 Creative Thinking	KVA106 Visual Literacy
	KVA107 National Insights	KVA108 Civic Education
	KVA109 Pancasila	KVA110 Design, Aesthetics, and Environment
	<i>Total Credit 18</i>	<i>Total Credit 19</i>
Level 2	Semester 3	Semester 4
	KVA201 Information Graphic Design	KVA202 Identity Graphic Design
	KVA203 Basic Illustration	KVA204 Applied Illustration
	KVA205 Basic Photography	KVA206 Applied Photography
	KVA207 Calligraphy	KVA208 Typography
	KVA209 Communication Process	KVA210 Graphic Reproduction Methods
	KVA211 Design and Perception	KVA212 Audio Visual
	<i>Total Credit 20</i>	<i>Total Credit 20</i>
Level 3	Semester 5	Semester 6
	KVA301 Persuasion Graphic Design	KVA399 Visual Communication Design Project
	KVA303 Design Contexts	KVA302 Design Management
	KVA305 Motion Graphics	KVA304 Design Research Methods
	KVA307 Presentation Techniques	<b><i>KVA3xx Specific Module 1</i></b>
	KVA309 Visual Analysis	<b><i>KVA3xx Specific Module 2</i></b>
	KVA311 English I	<b><i>KVA3xx Specific Module 3</i></b>
	<i>Total Credit 19</i>	<i>Total Credit 20</i>
Level 4	Semester 7	Semester 8
	KVA490 Practical Work / Internship	KVA500 Final Project
	KVA401 Preliminary Research Project	KVA402 Final Project Publication
	KVA403 Entrepreneurship	KVA404 Religion
	KVA405 Design and Culture	
	KVA407 English II	
	KVA409 Indonesian	

	<i>Total Credit 18</i>	<i>Total Credit 11</i>
<b>Total Modules: 43 , Total Credits: 145</b>		
<b><i>Specific Modules</i></b>		
<b>Illustration Graphic Design</b>	<b>Multimedia Design</b>	<b>Advertising Design</b>
KVA350 Editorial Design	KVA356 Animation	KVA362 Brand Communication
KVA352 Packaging Design	KVA358 Multimedia Computing	KVA364 Copywriting
KVA354 Experimental Illustration	KVA360 Interactive Media	KVA366 Media Planning

Comparing the number of modules and the emphasis on the learning outcomes between two institutions, it could be claimed that in Indonesia, the curriculum is overcomplicated (i.e. too detailed) and has ambitious expectations in terms of learning outcomes. This condition is typical in most of the art and design courses in Indonesia; as such, even though the regulations, programme specification quality assurance system specify the need to implement SCL, this may be challenging in practice.

## 2.5 Conclusion

This chapter has compared the context of graphic design higher education in the UK and Indonesia. Although the Indonesian ministry of education and culture would like to change from a teacher-centred to student-centred paradigm, the implementation of the new paradigm is very challenging due to the education cultural which is influenced by Confucian tradition. The rote learning culture needs to be diminished not only in tertiary education but also in primary and secondary education.

Western culture which uses the Socratic method in teaching, facilitates social learning environments that are safe for students to learn in. The Indonesian government had set down the regulations and code for quality assurance arrangement to create the standard of characteristics (integrative, interactive, holistic, scientific, contextual, thematic, effective, collaborative, student-centred) of the learning process. However, it has been challenging to meet those characteristics without changing the way of teaching and embrace a new learning culture that can shape SCL. The guidelines in quality assurance provided by the government relating to improving the academic atmosphere are explored in this research in relation to creating the good, interactive, safe, and comfortable learning environments which can support teaching and learning processes.

In Indonesia, there is also a need to create opportunities for the development of reflective design practitioners who can face the challenges of the 21<sup>st</sup>-century and the era of close

competition. This may be regarded as part of the softer skills needed by employers. Courses which offer this will have an advantage over others.

This chapter has provided the background and the challenge for this research by discussing the cultural issues in Indonesia, and how it might be difficult to transfer teaching approaches from the UK to Indonesia, even within the same subject. Literature reviews of student-centred learning, reflective learning, safe learning environments, and approachability will be provided in the next chapter.

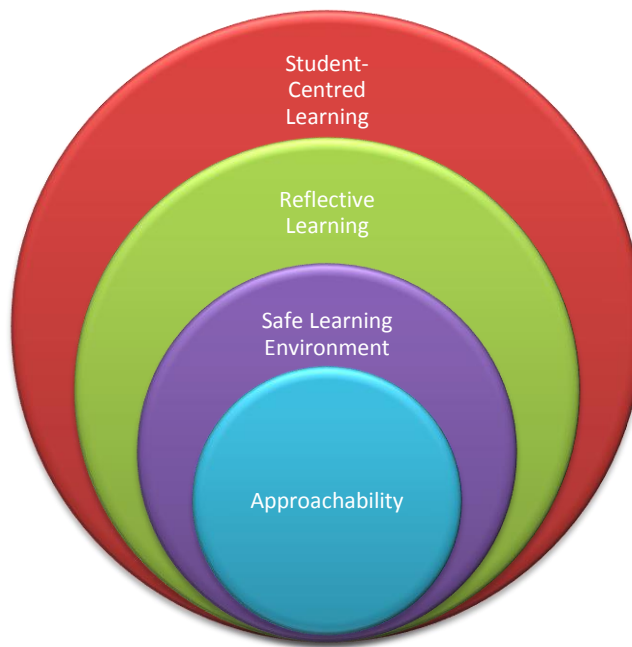
## Chapter 3

### Literature Review

#### 3.1 Introduction

This chapter provides an overview of the literature related to student-centred learning and reflective learning. The literature review shaped the evolution and direction of the research which was to explore and foster the approachability in Indonesian graphic design tutors to establish safe learning environments in which students could reflect on their practice and learning.

This chapter is divided into four parts: student-centred learning environment; reflection and reflective learning in higher education; culture and safe learning environments; and the value of approachability in teaching and learning as depicted in figure 3.1.



*Figure 3.1. The Scope of the Research Focused on Approachability*

#### 3.2 Student-centred learning (SCL) environments

From a humanistic perspective, Pine and Boy (1977) identified the principles and conditions of SCL as follows:



“Learning is the process of changing behaviour in positive directions. It is an experience that occurs inside the learner and is activated by the learner. It is the discovery of the personal meaning and relevance of ideas. It is a cooperative and collaborative process, an evolutionary process, a ‘religious experience’, sometimes a painful process. Behavioural change is a consequence of experience. One of the richest resources for learning is the learner himself; the process is emotional as well as intellectual. Learning fuses work and play. It is a free and responsible agent, with the processes of problem solving and learning are highly unique and individual. Teaching is also learning.”

(1977: 115-121)

They argued that learning should be facilitated in an atmosphere that is encouraging, permits confrontation, openness, facilitates the individual’s discovery of personal meaning of ideas; that difference is acceptable, and people should be allowed to make mistakes, it tolerates uncertainty; it is the environment in which people feel they are respected and accepted, and it should encourage people to trust in themselves (1977: 122-127).

In a constructivist education, individuals create their understanding based on what they already know. Barr and Tagg (1995) outline the changing paradigm from teaching to learning for SCL, where the instructional paradigm needs to be changed into a learning paradigm that focuses on student discovery and construction of knowledge. Therefore, SCL may be described as one of the characteristics of constructivist pedagogy that emphasises the individual and respect for students’ backgrounds (Richardson 2003). In constructivist learning theory, constructivists believe that “learning is affected by the context in which an idea is taught as well as by students’ beliefs and attitudes” (Bada and Olusegun 2015: 66).

The application of ergonomics principles, practices, and the implementation programmes, have achieved proven success in improving performance, productivity, competitiveness, health and safety in most professional sectors (Smith 2007: 1531). In an educational setting, a teaching and learning environment conducive to SCL is needed. This is created by the interaction of many factors as shown in figures 3.2 and 3.3.

Benedyk et al. (2009) applied a traditional ergonomics based model to map out the different factors which could affect learning interactions in educational environments. The authors argued that in a student, or learner centred approach to education all teaching materials, environments etc. should be optimised to support the needs of the student. Of relevance to this work is the recognition of the need to consider learner, social and group work factors and the design of the task itself. Elements in the study by Tangney (2014) such as seeing the student

holistically, building self-confidence and self-belief and empowerment – would, therefore, map on to the personal sector of the model and would drive ‘practice-based recommendations’ on how to improve the learning environment. The use of the hexagon spindle model as an evaluative tool (figure 3.2) provides one means of creating a more student-centred learning environment irrespective of situations (Benedyk et al. 2009: 239).

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 3.2 Hexagon Spindle Educational Ergonomics Model (Benedyk et al. 2009)*

An example of the type of issues which may be shown in each part of the model is provided below. Whilst the model was applied to the development of poly-sensory environment for autistic children (Woodcock et al. 2009), and the provision of laptops in HEI (Benedyk et al. 2009) little work has been conducted in understanding in detail, the factors which fit in any one section of the model (see figure 3.3). For example, in the learner individual/learner workplace cell, what is actually meant by the learner/teacher relationship? The model indicates the importance of this relationship in shaping learner interactions, but does not describe it further. In this research, one aspect of this cell will be considered, i.e. tutor approachability and the effects of this on students.

<i>For time <math>t_1</math></i>	<b>Organisational</b>		<b>Contextual</b>		<b>Personal</b>	
	<i>Learning Environment Management</i>	<i>Learning Environment Infrastructure</i>	<i>Tools and Materials (Product) Design</i>	<i>Teaching (Task) Design</i>	<i>Social and Groupwork</i>	<i>Learner Individual</i>
<i>External Environment Level</i>	Government policy/ National curriculum/ Educational system quality assurance	Building/ transport/ technological developments.	Fashion/ style/ trends/ state of the art	Best practice in teaching and learning	Social strata/culture/peer group/ family	National economic support for learners
<i>Learning Work Setting Level</i>	Resource allocation/ governance/ educational community	Technical support/ buildings for learning	Flexibility/ durability/ portability/ recency	Academic programme requirements/ curriculum	Group attitudes to learning environment.	Attitude and motivation of learner
<i>Learning Workplace Level</i>	Procedures/ scheduling/ training	Equipment, materials, to support teaching style	Suitability of workplace configuration	Teaching style/ lesson plans	Accommodation for cooperative or group learning	Learner/teacher relationship
<i>Learning Workstation Level</i>	Staff-student ratio/ teacher allocation	Facilities to support learning tasks directly	Fitness of interface and materials	Delivery of learning work programme	Co-learning design needs	Individual interface design needs
<i>Learning Interactions for this task</i>						
<i>Learner Level</i>	Individual characteristics and skill and wellbeing levels for this individual at this time, relevant to the success of this learning task					

Figure 3.3 Analysis format for Hexagon-Spindle model of the Ergonomics of Learning Environment

Although SCL may be defined in similar ways, its implementation may vary. For example, Tangney (2014) took a humanist view showing that academic staff in art and design understood the student-centred learning paradigm to concern “a holistic approach, confidence, self-belief and building of trust, and empowerment” (2014: 270). However, more data is needed to understand how to use a holistic approach to promoting SCL and what kind of educational environment is required to support SCL or a move towards SCL. Engaging students in the studio or classroom requires the creation of comfortable learning environment to enable student reflection and engagement with their peers and tutors.

This section provides a review of the literature which supports the benefits of incorporating SCL in teaching and learning in higher education and considers how it is used in Indonesia.

### 3.2.1 The benefits of promoting SCL in higher education

Weimer (2012) explained that SCL is transformative and can make a change in teachers and students. It involves a synergistic relationship where teachers see the benefits to students, regarding increased motivation, punctuality, and better preparation for assignments. Weimer also argued that there is a relationship between SCL and transformative learning, which makes

sense theoretically and has been verified experientially by both students and teachers. Although the evidence suggests that an SCL approach to teaching can transform beliefs about learning and teaching, few studies have focussed on the role of the tutor-student relationship and how it contributes to SCL. This offers an area for further investigation relevant to the situation in Indonesia. The next section outlines the benefits of promoting SCL in higher education.

### **SCL fosters independent learning**

Many studies have considered the role of SCL in enabling the student to become independent learners. Heritage and Thomas (2006) discussed that the change from being dependent on tutors to becoming more independent requires adaptation on the part of students who may be reliant on a tutor-controlled environment. If this is the case, they may initially struggle to adapt to a student-centred approach. Implementing such an approach requires clear explanation, active engagement by the tutors, careful monitoring of progress and flexibility in meeting different styles of student learning.

Brockbank and McGill (2007) share Dewey's (1916) contribution to the importance of fostering independent learning in the classroom. Teaching methods that create dependence in students emphasise the power of teachers and the weaknesses of students.

Weimer (2013) believes that the goal of the student-centred approach is to maximise the learning potential inherent in any experience, whether students produce a product, perform a skill or demonstrate their knowledge. However, a key knowledge gap lies in understanding how students can be enabled to construct their knowledge. Here the use of reflective practice may be important. Reflection can be viewed as a developmental process (Osterman and Kottkamp 1993) which leads to improved performance through inspection of practice. Encouraging students' reflection and providing environments in which students feel safe to reflect may help them to construct their knowledge.

Thomas et al. (2014) describe directed independent learning as learning in which students are led by curriculum content, instruction and assessment; they are supported by tutors and the learning environment, in which they practice, either individually or in collaboration with peers. This article highlights changing the role of the tutor from teacher to facilitator. Where the tutor acts as a facilitator, students are more likely to learn independently.

However, being an independent learner may be a source of anxiety for new university students. Thomas et al. (2015) found that they did not have a clear perception of what independent learning was or how to do it. Although they predicted that learning in university would be

different, they did not know how it would differ. The authors noticed that first-year university students were still expected to be directed, monitored, and needed to be treated as school students regarding direction and guidance from their tutors. However, when students moved towards independence, they received more information and learnt more from their peers. The article emphasised the importance of guidance from the tutors in this development.

### **SCL promotes collaborative learning**

Pedersen and Liu (2003) employed a computer-based programme to promote collaboration through SCL. The authors outline some of the benefits of collaboration undertaken as part of a student-centred learning approach where the students develop skills such as ability in constructing socially shared information from working with their peers. This article explained that collaborative learning worked in SCL when students worked to provide their responses to questions and could make decisions and negotiate with their peers, build relationships, articulate their ideas, and engage in the social processes. However, again, this needed careful planning to be successful. Tutors had to address problems related to motivation, how to respond: when to direct students or question them to help them reconsider their efforts, or permit students to follow their process until they recognised a need to try something different.

### **SCL allows self-paced learning**

Li (2016) showed that the teaching and learning environment would affect both learner understanding and motivation, in an implementation of a web learning environment. SCL using multimedia learning environments may also increase student motivation, as it provides self-paced learning which may allow students to focus better because they could plan their learning process and learn how to set deadlines based on their speed.

Yap et al. (2016) transformed a conventional teaching classroom into an SCL classroom using multimedia as it attracted students' attention and made them motivated to explore instructional content at their own pace. The authors argued that an SCL environment, delivered through a multimedia learning and e-learning environment, could promote better learner experiences by increasing retention rate and improving learner motivation. Other findings from this study were positive feedback from the students and improved learning outcomes as the students could be more independent in their learning and could train their thinking skills. However, the tutor's support is still essential to guide the learning process. Further research is needed to understand how multimedia environments can increase students' motivation to learn in a traditional classroom context where students and tutors are collocated.

### **SCL generates self-regulated learner**

Using an SCL approach may benefit students in generating self-regulated learning. Nicol and MacFarlane-Dick (2006) outline the importance of good feedback practice in facilitating self-regulation on students. Good feedback clarifies goals, encourages reflection, provides high-quality information, and encourages dialogues, positive motivational beliefs and self-esteem. These are crucial in promoting a self-regulated learner (2006: 205).

### **SCL improves the quality of higher education**

In the higher education sector, Oinam (2017) investigated the importance of a student-centred approach to learning in bringing about quality education. (UNICEF 2000) defined 'quality education' as "including learners who are ready to participate and learn; environments that are healthy and safe; content that is relevant to achieve skills and knowledge; process that employs SCL; and outcomes that encompass knowledge, skills, and attitudes, and are linked to national goals for education and positive participation in society." The delivery of high-quality education is regarded as being a prerequisite for national, regional and global development. It requires high calibre teachers who are committed to teaching and equipped with the necessary knowledge, skills and competencies for effective teaching committed to adopting student-centred approaches to teaching.

In the above discussions, although the role of the tutor has been alluded to, no mention has been made of the role of the tutor-student relationship in creating safe learning environments conducive to reflection.

### **3.2.2 Implementation of student-centred learning approaches in Indonesia**

The Higher Education Long-Term Strategy (HELTS) 2003-2010 provided a mandate for Indonesian universities to increase levels of student-centred learning and develop students who are capable of working effectively in the industry and contributing to the global economy. This was in response to the need of employees for graduates (in all sectors) who can work independently, either individually or in a team. The emphasis on SCL approach may be interpreted as an approach to teaching and learning which prioritises development in creativity and capacity, personal development, student needs, and independent learning.

In this mandate, the government is shifting away from a behaviourist to a more constructivist approach. This emphasises that learners should actively construct their knowledge rather than passively receive information transmitted to them from their tutors and textbooks (Glaserfeld 1989). Teaching strategies are needed which can encourage students to be collaborative, cooperative and engage in problem-based learning.

As Indonesia does not have a tradition in student centred learning, research needs to be undertaken to understand how student learning could be introduced and supported. Indonesian universities have predominantly followed a traditional approach to teaching and learning, with an emphasis on rote learning in which the teacher is the centre of learning and the fount of all knowledge (Osman 2014). Their duties are to transfer knowledge to students. Research is needed to identify ways in which the educational system can be transformed and teachers supported in their move towards adoption of more student-centred approaches. For example, through creating an environment which encourages students to be more independent, active learners.

As discussed in the previous chapter, the Indonesian Ministry of Research, Technology, and Higher Education (MoRTHE) has established a national standard for the teaching and learning process requiring it to be interactive, holistic, integrative, scientific, contextual, thematic, effective, collaborative, and student-centred. It also requires planning, implementation, and the allocation of student learning times to each subject (The National Standard of Higher Education 2015). However, the guidance on how to implement those characteristics of teaching and learning process has been limited to the provision of the list of the teaching methods such as group discussion, simulation, case study, collaborative learning, problem-based learning, and project-based learning. Details on how to select and use those teaching methods are lacking. The onus is placed on HEIs to explore different methods through the teaching and learning activities (lecture, tutorials, seminar, practicum, studio practice, of field practice). With little understanding or consensus amongst tutors and HEI managers of what SCL means in theory and practice best practices cannot emerge, and tutors are left confused about how to implement the necessary changes.

Harsono (2008) explains the characteristics of SCL for Indonesian HEIs based on the collection of literature of SCL. He argues that SCL is important for learning in higher education because students as adult learners should have the capacity to be active learners, independent, responsible, and have enthusiasm for lifelong learning. He asserts that SCL in Indonesia should embrace all the characteristics of teaching and learning process mentioned by MoRTHE. However, there is little evidence on how SCL has been implemented in Indonesia.

One such study concerned the implementation of problem-based learning (PBL) as an SCL in sports and health education (Kurdi 2009). Although this led to the development of PBL modules, there was no evidence if the PBL module was successfully implemented. A second study explored the relationship between the implementation of SCL strategy and student creativity,

to increase students' spatial ability (Ardian and Munadi 2015) through a quasi-experimental study employing the non-equivalent control group design. The result showed that the spatial ability of the students who participated in SCL was higher than the students who received traditional teaching. However, there was no explanation of how the tutors implemented SCL.

### **3.3 Reflection and learning environment**

If students are to become more than just rote learners, they need to be able to reflect on what they have learnt, apply it, and develop new insights from this. Central to the argument of this thesis is the idea that such acts of reflection and application can only take place in a safe environment, and that reflection is a key stage towards independent thinking. This section describes critical developments in reflective thinking.

Dewey (1933) made a critical impact on education which has resonance in the work of Boud et al. (1985) and Schön (1983, 1987). Dewey defined reflective thought as the

“Active, persistent and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and further conclusions to which it tends.”

(1933: 9).

Rodgers (2002) explains that Dewey meant that reflection is a complex, rigorous, intellectual, and emotional enterprise that takes time to do well. Rodgers interprets Dewey's criteria of reflection as

“It is a meaning-making process that moves a learner from one experience into the next with deeper understanding of its relationships with and connections to other experiences and ideas. It is a systematic, rigorous, disciplined way of thinking, with its roots in scientific inquiry. It needs to happen in the community, in interaction with others. It requires attitudes that value the personal and intellectual growth of oneself and others.”

(2002: 845)

Here the community of practice and studio practice is emphasised. A safe (social) environment (or space) must be created to allow students to take steps towards being independent thinkers.

Rodgers also explains Dewey's thinking about the importance of social relationships and how they may influence reflection. Interaction is important to avoid passivity. One of the issues raised by the Indonesian tutors in this research was particular concern about the passivity of their students. Given the emphasis placed on interaction by Dewey, the relationship (quality of interactions) between the tutors and students could be key to developing more active students.



Rodgers (2002) noted the importance of understanding the ‘picture’ of reflection, what it looks like, and developing a clear sense of what is meant by reflection to recognise the mistakes during learning. For example, when Dewey said that we do not learn from our experience, but we learn from reflecting on our experience, he was emphasising that reflection is complex. It is more than just completing an activity, to a required standard it is about self-assessment and self-evaluation from a holistic point of view. It is more than just learning from experience.

This resonates with Thomas’ study (2015) in which new university entrants understood that learning would be different in HEI, but had no clear picture of how. In analysing Dewey’s contribution, Rodgers (2002) notes that reflection seems so broad it could become everything to everybody if it not clearly defined. If it is ill-defined, it is difficult to assess. If it is not externalised in some way (e.g. in reflective writing, learning journals, group discussion) it may not be apparent that it has occurred. Moreover, it is almost impossible to measure whether reflection contributes to higher standards of work.

Reflection according to Boud et al. (1985) is

“a generic term for those intellectual and affective activities in which individuals engage to explore their experiences to lead to new understandings and appreciation.”

(1985: 3)

Boud et al. (1985) revisited and expanded Dewey’s definition. Here, reflection is an activity in which people ‘recapture their experience, think about it, mull it over and evaluate it’ (1985: 19). They concentrate on three aspects:

1. *Recurring to experience* – that is to say recalling or detailing relevant events.
2. *Connecting with feelings* – this has two aspects: using helpful feelings and removing or containing obstructive ones.
3. *Evaluating experience* – this involves re-examining experience in the light of one’s intent and existing knowledge. It also involves integrating this new knowledge into one’s conceptual framework.

(1985: 26-31).

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*Figure 3.4 The reflection process in context (Boud et al. 1985)*

Figure 3.4 shows how the reflective process can be related to teaching, to change behaviour, ideas and feelings about previous experience and lead to new perspectives on experience, readiness for application and a new commitment to action.

Schön (1983) on the other hand focussed on reflection-in-action and reflection-on-action. In the case of reflection in action,

“The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation in which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation.”

(1983: 68)

Reflection on action occurs after the event. The act of reflecting-on-action allows us to spend time discovering why we acted as we did, what was occurring in a group etc. In so doing we provide sets of questions and ideas about our activities and practice.

Phrases like ‘thinking on your feet’; ‘keeping your wits about you’; and ‘learning by doing’ suggest not only that we can think about doing but that we can think about doing something while doing it (1983: 54).

Through reflection, a practitioner can surface and criticise the tacit understanding that has grown up around the repetitive experiences of a particular practice and can make new sense

of the situations of uncertainty or uniqueness which they may allow themselves to experience (1983: 61).

Schön believed that reflection in action is valuable for a researcher in the context of their practice because they are independent to construct a new theory of the unique case (1983: 68). It might be argued that the result of reflection may be considered as a characteristic of constructivist learning that is needed in promoting SCL.

Schön highlighted that practitioners do reflect on their knowing-in-practice.

“They think back on a project they have undertaken, a situation they have lived through, and explore the understandings they have brought to their handling of the case. They may do this in a mood of idle speculation, or in a deliberate effort to prepare themselves for future cases.”

(1983: 61)

Reflection-on-action needs to be considered to evaluate what one has done when reflecting-in-action, to look back on what has been completed, and where new knowledge has developed.

“If we begin to reflect-in-action, we may trigger an infinite regress of reflection on action, then on our reflection on action, continually.”

(1983: 227)

Following Schön’s influential concepts of reflection-in-action and reflection-on-action, reflection may be defined as a process of revisiting what has been done, examining what worked and what did not work and deliberating on what should be done (Conway 1994). Such reflection includes thinking, contemplation, meditation and attentive consideration, in order to make sense of experiences and to make appropriate changes if required (Taylor 2000) in the future.

### **3.3.1 Reflection and education**

Dewey’s (1933) thoughts influenced Pollard (2005) in arguing that reflective learning requires the attributes of open-mindedness, responsibility, and wholeheartedness. These can be enhanced through collaboration and dialogue with colleagues and students.

Boud and Walker (1998) argued that a consideration of reflection might be useful for educational development, if it was used as a means of focussing attention on the learning process and the learners. The facilitator of reflection should create a space where they respect the learners and develop a learning environment (including the curriculum) which leads to

reflection and meaningful learning. By reflecting on their own practice, the facilitator may also establish positive communication, trust and respect in the classroom.

According to Moon (1999), the purposes or outcomes of reflection:

“directly relate(s) to learning, action or other representation of learning, reflection on the process of learning, the building of theory, self-development, decisions or resolutions of uncertainty, empowerment and emancipation, other unexpected outcomes, and emotion.”

(1999: 157-158).

Surface learning can be translated into deep learning, where it leads to the transformative learning that enables the learner to take a critical overview and accumulate a further understanding of a professional or social situation, of the self or their knowledge (Moon 1999:153). Allan and Driscoll (2014) likewise argued that integrating reflection into existing assessment has three potential benefits: enhancing assessment of learning outcomes, fostering student learning, and engaging faculty in professional development. Bortolotti (2011) considered the role of reflection in problem-solving, arguing that reflection is the conscious, explicit search for reasons occurring in deliberation or justification. This allows people to make good choices, gain self-knowledge, and a deep understanding of complex problems. Reflective judgements are thought to be open to introspection and take time, while intuitive judgments are faster.

More recently, it has been argued that technology-enhanced learning environments may support reflection (Kori et al. 2014) providing alternative perspectives, developing critical thinking, and easy integration with other methods and disciplines. Videos can be used to help participants to become more aware of their process; social media (blogs) and portfolios aid participants in improving reflection and facilitated interaction with peers.

Lew and Schmidt (2011) found a small relationship between reflection and academic performance, showing that reflection on both what and how students learned to lead to improvements in academic performance. However, this was not reflected in an improvement in students' classroom performance and knowledge test grades.

At a faculty level, Atkinson and Irving (2013) emphasised the importance of emotion in the process of undertaking reflective practice because emotions are an important part of faculty development in terms of their self-awareness and their ability to translate the learning purpose into the learning context. They showed that personal transformation and reflective practice forms the basis of effective teaching. Understanding the relationship between personal

emotions, their relationship to belief systems, expectations and attitudes, and the professional and cultural context in which teaching takes place is often taken for granted, when in fact it is both complex and critical.

### **3.3.2 Learning environments in fostering reflection**

The educational or learning environment can be defined in various ways, such as access to library facilities, seminar rooms or simulation equipment (Marchant 2013). However, references to the environment also encompass broader and less tangible notions concerning the educational climate, culture, or ethos. According to the American Medical Association (2007), a learning environment may be defined as

“a social system that includes the learner (including the external relationships and other factors affecting the learner), the individuals with whom the learner interacts, the setting(s) and purposes of the interaction, and the informal rules/policies/norms governing the interaction”.

(2007: 4)

In terms of the H-S model (figure 3.1) the physical learning environment would be comprised of the immediate workstation of the learner, the workspace and the work setting. These would have different configurations based on the task, and how the task was conducted (e.g. online, studio-based, lecture). It would also include the culture, management and infrastructure and social relationships.

Several factors need to be considered to promote reflection in learning, Moon (1999) distinguished three sets of issues: the learning environments, management issues, and the quality of tasks that encourage reflection (this has some resonance with sectors in the H-S Model, shown in figure 3.2. Moon (1999) categorises learning environments as influenced by:

- Time and space: when the time is needed for more interaction within periods of teaching. This also relates to allowing time for students to think before they answer or talk about their opinions, and providing the space to make students feel comfortable to talk their ideas.
- The facilitators of reflection: tutors play a key role as facilitators. The need to understand and value reflection and have good communication skills to create a favourable learning environment between tutor and student.

- The curricular or institutional environment: this refers to environment /or culture which encourages reflection. Students should be challenged by the environment, not threatened by it, e.g. an open, studio environment may facilitate reflection and sharing.
- An enthusiastically sympathetic environment: this refers to conditions where the expression of personal reflection is not threatened. Not all students have confidence in presenting their materials, thoughts or ideas because of the fear of being 'knocked back or laughed at', so the need for positive environments is considered to promote accelerated learning.
- The 'hidden agendas' of the environment: this relates to many (cultural) factors that may be unpredictable or unknown such as gender, age, race or social class issues that affect student reflection.

(1999: 166-170)

These definitions recognise that learning takes place in a broad context. To promote reflection in learning, learning experiences and environments are needed which create affective activity, i.e. creating attitudes, moods, and feelings. Safe and supportive teaching and learning environment need to be created in which students can express themselves creatively without fear or criticism. Throughout this research, and especially in the final study, the quality of the tutors' interactions with the students is raised as a key area of concern (in Indonesia). In interacting with tutors, building trust and rapport is as important as being open and clear in communication about learning activities. The development of reflection may also depend on how often tutors practise reflection with students, provide opportunities to reflect, and their own attitudes towards its importance (Lynch 2008). This will be discussed further in this chapter, and has been summarised under the term 'approachability'.

Additionally, those new to reflection-in and on- their own professional practices, learning or otherwise, need to be motivated (University of Washington 2013) and given a process to externalise and use their internal reflections (McMillan and Hearn 2008)<sup>8</sup>.

Schaub-De Jong et al. (2012) explored the role of peer meetings in students' learning experiences regarding reflection. Peer meetings (such as group discussions) create an interactive learning environment in which students learned about themselves, their skills and their abilities as novice professionals. These meetings also foster the development of reflection as part of professional behaviour. Their research also emphasised the role of the tutor in

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<sup>8</sup> This issue was raised in Fieldwork I

creating a safe environment. In some situations, students felt threatened because teachers used probing questions to stimulate them to reach deeper levels of reflection such as analysis and critical synthesis.

### **3.3.3 Reflection and learning process in art and design**

Regarding learning in higher education, reflection may be seen as an important concept to be embedded in teaching practice. Brockbank and McGill (2007) define reflective learning as

“an intentional social process, where context and experience are acknowledged, in which learners active individuals, wholly present, engaging with others, open to challenge, and the outcome involves transformation as well as improvement for both individuals and their environment.”

(2007: 36).

Schön's framework of reflection-in and on-action focussed on building reflection in professional practice in practice-based or studio-based learning. Art and design students are taught to articulate their ideas through the process of designing, from understanding the brief, research and development of the concept design, sketching and thumbnailing, reviewing the alternatives, and decision-making on the final design. Schön also considered the use of reflection-in-action and reflection-on and through-action in higher education to prepare the learner to become a reflective practitioner through learning by doing, supported by a practice-based, studio environment.

However, a prerequisite for the articulation of design ideas and reflection has to be the creation of a safe space for this to happen. In art and design practice, some reflection may naturally be exhibited for example in the collection or development of annotated visual ideas and sketching. As well as writing a self-evaluation after an assignment, other methods to stimulate reflection include portfolios, tutorials, critiques, presentations, discussions, peer group discussion and use of sketchbooks. The key is to use an approach which the student and tutor are comfortable with and will refer to.

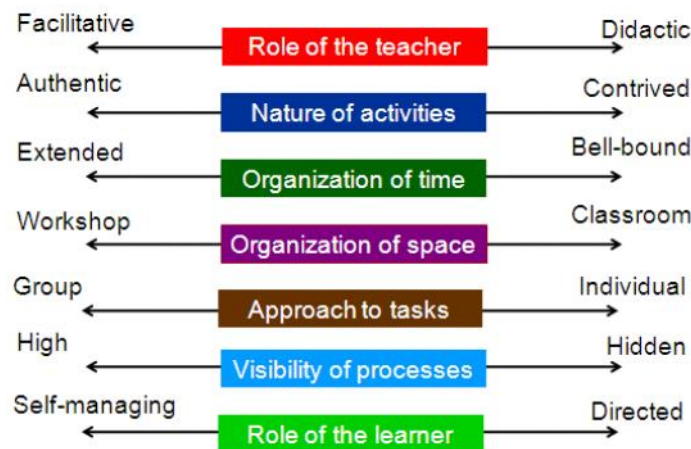
### **Studio teaching that supports reflection, collaboration, and communication in art and design**

Working in small groups cooperatively and collaboratively is a common feature in art and design education. Bielaczyc and Collins (1999) argue that feedback from others is needed, for example where opportunities for group discussion are provided. Giving feedback in a community as Dewey (1933) stated requires directness, whole-heartedness, open-mindedness, and

responsibility. The tutor may lead and facilitate student reflection, but a certain set of attributes are needed to create an environment in which students can reflect. The tutor is a role model or leader in creating this environment.

McCarthy and Melibeu de Almeida (2002) introduce the concept of self-authorship in graphic design because it offers many possibilities for integrative studies, essential in a professional context deal which deals with many disciplines. However, self-authorship in graphic design requires students to pay attention to the importance of the message content as well as the visual form. Studio teaching that provides dialogues among students and tutors may address self-authorship. Mccarthy (2011) believes that graphic designers could create their own histories through their writing, designing, and publishing in many forms whether it's documentary, reflective, expressive, critical, or visionary. This needs to be prepared through the integrative graphic design pedagogy.

Claxton et al. (2007) developed a seven-dimensional model of studio teaching (see figure 3.5). A studio environment was created by grouping tables together to facilitate interaction within groups and to create space between tables to allow students to move around and reflect on one another's work without any obstacles. This simple solution created a shift to the left in all dimensions. Students were found to become more resourceful, resilient, engaged, reflective and collaborative in their approach to learning and 34% exceeded their predicted grades.



*Figure 3.5 Dimensions of Studio Teaching (Claxton et al. 2007:8)*

Tippett and Connelly (2011) discussed the challenges of dealing with a large number of students in project work based on studio practice. In more integrated group project work,



“students take responsibility in managing group process and are encouraged to reflect on group work skills, balancing work in groups with commentary and review from the tutors, individual reflective learning journals as part of the assessment.”

(2011: 30-34).

Murray (2012) outlines some of the theory behind action research in education and describes the introduction of collaborative, cooperative learning methods to technical studio environments in a comparative study – assessing the impact of student-centred methods compared with established demonstration method. As well as improving student learning activities, such environments develop students’ interpersonal skills and their ability to collaborate with peers. These are essential skills which employees are looking for in Indonesia, which would indicate that a change from traditional to more studio or project-based activities with elements of group working may provide graduates with the desired skills.

Creative practices need specific learning environments. Vyas et al.(2013) explored three categories of collaborative practices which could be used in the design studio: use of artefacts (where the sketches and student journals are used and explored in discussion with their peers), use of space (comfortable studio space that allows students to move around the studio, put their works around their space and to engage them in everyday social interactions), and designerly practices (activities which support different forms of peer-to-peer communication such as using gestures, bodily movements, role playing, thinking by doing and brainstorming).

### **Studio teaching that builds communities of practice (CoP)**

Teaching and learning in art and design studio need two-way communication through dialogues between students and tutors and within group discussion. Wenger (1998) characterised CoP as having shared histories of learning which individuals must understand before they can join the community. In CoP members interact, do things together, negotiate new meanings, and learn from each other. In this way, both the practice and the community evolve (1998: 102).

Such thinking accords with the need to develop students centred learning and safe spaces in which group work can take place, and the development of a studio culture across year groups, so that knowledge and learning can be passed on, and the community evolves.

Wenger et al. (2002) define communities of practice (CoP) as:

“groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis.”

(2002: 4)

This concept is of interest to this research because while at university, graphic design students form a 'community of practice' by their sharing the same physical space, interests, courses etc. They are also being trained in the skills and professional characteristics necessary to enter the wider community of practice following graduation.

Jonson (2008) suggests that teaching in art and design education uses the studio model as a social and practice-based learning environment resembling a community of practice where tutors, students, and practitioners share concerns with identity, with learning to speak, act and improvise in ways that make sense in the community. As a community of practice, the studio model provides opportunities for members to develop their inter- and intra-personal skills.

Morton (2012) used the concept of communities of practice to analyse participation patterns in a final year design studio in architecture; the author highlighted the complexity of the context of higher education, in which many factors shape what is taught and what is learnt. At the (traditional) classroom level, knowledge is transmitted in ways which may seem alien to the notion of CoP. In the design studio, the students spoke of their instructor as very experienced, supportive, and highly charismatic. Many had waited for several semesters to gain entry into his studio. Students perceived participation in the design studio as a highly regarded and legitimate path towards membership in the professional community of practice.

In art and design practice, Tovey and Osmond (2014) highlighted that research into teaching in England brought a better understanding of the practice-based approach to design pedagogy. They defined the design studio as the place which simulates professional design activity, as design education is typically based on what professional designers do. In terms of communities of practice, each group of designers in the same discipline may be perceived as professional CoP which enables them to learn from each other, with the tutor acting as a senior member of the community and a gatekeeper for entry into the wider professional community. This creates meaning and identity for students to achieve a level of competency as designers in professional practice.

By orienting towards student-centred learning, Dyer (2014) tried to facilitate students to develop cooperative group learning skills and positive communal working processes. The goal was to help students understand their social learning roles within the classroom, how their choices influenced the learning culture of the class, and how their actions might further or hinder a developing sense of community. Dyer (2014) emphasised the importance of the teaching practice, where reflection is encouraged during teaching and learning. He witnessed students striving to better themselves, their increased feelings of hope and suggested that teaching

should involve greater levels of dialogue, critical inquiry, and evaluation. It means that the role of the tutors is important to enable students to shape their community of practice, as Mládková (2015) argues that CoP is important to build human relationships in a community that are friendly and supportive. Community members benefit from the transfer of knowledge, collaboration, pleasant environment, place of stability, and the feeling of being part of something.

### **3.3.4 Questioning, feedback, and dialogues in fostering reflection**

Fostering reflection and providing feedback are complex and challenging as they may be daunting for teachers and learners. Westberg and Jason (2001) reported that reflection and feedback are avoided both by teachers and students because negative feedback may distress students. The authors concluded with suggestions of ways feedback could be given more effectively and constructively included focusing on learning goals, giving feedback in timely and appropriate ways, providing concrete examples, showing students the value of feedback and asking them to seek it out, providing enough time for students to digest the feedback, and having a supportive attitude. The way in which the tutor gives feedback, and how it is received, is a critical component of the student-tutor relationship.

In looking at the graphic design, Noble (2011) considered the roles of feedback and evaluation in planning work, including a rough schedule identifying key points and the proposed deadline. When a designer is working towards producing a piece of work, a series of visual tests or design experiments might be useful in gathering feedback on new ideas and forms of communication (2011: 66-67). Thus, in terms of fostering reflection in graphic design courses, the role of dialogue around sketches (that are usually is provided in sketchbook journal) should be considered.

Esterhazy and Damşa (2017) explain that feedback is viewed as an activity that has potential to facilitate higher education students' exploration of knowledge and practice. In terms of SCL, the authors found that the feedback process takes the form of a meaning-making path that allows students to move towards and elaborate on both task-specific and general-knowledge content.

Ajjawi and Boud (2018) discuss feedback dialogue as the dynamic interplay of three dimensions: the cognitive, the social-affective, and the structural. With an example from architectural education, Schön (1987) explained the dialogue between tutor and student in the studio as the dialogue between coach and student, involving telling and listening, demonstrating and imitating. When telling/listening and demonstrating/imitating are combined,

they offer a great variety of possible objects and modes of reflection that can be synchronised to fill the gaps in each sub process. The range of communication such as questioning, answering, advising, listening, demonstrating, observing, imitating, and criticising are bound together in dialogues in the design studio (1987: 114).

Facilitation of group dialogue in the class or studio is also a characteristic of constructivist pedagogy where it can lead to the creation and shared understanding of a topic (Richardson 2003). Velzen and Tillema (2004) argue that a tutors' characteristics are important in whether students engage in self-reflective thinking. Coaching is also necessary, rather than just teaching or providing feedback, i.e. providing clues, hints, answers, and marks. A teachers' dialogue during group work transmits what we want, but also who we are. In this sense, dialogue not only influences whether effective cooperation and interaction can occur, but also students' willingness to reflect on experiences.

Brockbank and McGill (2007) argue that reflective learning should incorporate reflective dialogue in which students and tutors can build relationships and construct the meaning of learning.

“Through dialogue with others which is reflective, we create the conditions for critical reflective learning. For reflective dialogue to take place, a particular kind of relationship is required between teacher and learners, and among learners. The relationship is one where learners and teacher engage and work together so that they jointly construct meaning and knowledge with the material.”

(Brockbank and McGill 2007: 5).

Graves and Jones (2008) used reflective dialogue in action learning triads (three students in a group where each student has a different role (questioner, moderator, and informer). This provides opportunities for students to learn to ask questions, moderate dialogues, and answer questions. They found that practising questioning can stimulate thinking and more critical questions.

Okuleye (2008) considered happiness as an important factor in the studio. In studio settings, emotions serve as feedback indicators. As a result of the conventional art school tutor-student dynamics, tutor opinions and perceptions can potentially have a big impact on student well-being. Okuleye explained three examples that might occur in art school. Firstly, where student feedback forms create critical emotional incidents, resulting in the student distress. Secondly, when the conversation between the student and tutor in a seminar makes students intimidated and unhappy and wanting to leave the school. Thirdly, an example of the tutor as sage, where

dialogue with an unhappy students led to the process of discussing opinions, beliefs and perceptions that helped the student gain a better understanding of how to deal with the emotions in relation to the art studio context.

### **3.3.5 Previous studies in promoting reflection in Indonesia**

Based on the researcher's experience of teaching, reflection is not encouraged as a part of the learning process in formal education in Indonesia, although there is familiarity with introspection and contemplation. Classroom management, teaching materials and suitable pedagogic methods are considered sufficient to enable students to think more and lead them to deeper learning. In looking at the use of reflection in education outside of Indonesia, it may be argued that its inclusion as an integral part of the curriculum would lead to more independent and active learners.

Widayati (2008) attempted to implement reflective journals with student teachers in Indonesia to promote classroom reflective practice, the rationale being that teachers as professionals should be aware of the importance of professional development and refine their practice. She believed that the development of a teaching journal and lesson reports could be used to encourage reflection. Widayati did not include details of how to measure the impact of the results or analyse them. Instead, she argued that the education provider (teacher training institutions, schools) should promote reflective practice and make teachers aware that reflection should come out of an intrinsic need, not be externally driven. Teaching journals and lesson reports were proposed because these were more private and personal when compared to classroom observations, which might have caused teachers to be uncomfortable and less confident. The use reflective journals for graphic design undergraduates in Indonesia could be tested as a means of encouraging reflection.

Caterine (2013) attempted to find out more about reflective learning practices among university teachers at Brawijaya University in East Java, Indonesia. The author assessed the awareness and application of reflective practice through questionnaires completed by 15 lecturers in the English Department. Variables related to gender, experience and level of education were measured in relation to the benefit of reflection for their teaching practice. The results showed that all teachers found it useful to have reflective journals for evidencing their teaching practice. However, no discussion was made as to whether this led to changes in the tutors. More research is needed to understand the effect of tutors' reflection on their teaching practice.

Notably, no studies have been found which look at student reflection in Indonesian art and design courses. It may be concluded that there is not only a significant gap in studies

concerning reflective learning in Indonesia, but also a need to provide more detailed evidence on the outcomes of educational research.

### **3.4. Culture and safe learning environment in higher education**

This section continues the discussion of how culture may influence learning environments and the role of the environment in learning<sup>9</sup>.

#### **3.4.1 The influence of culture in creating a learning environment**

Trompenaars and Hampden-Turner (1997) divide culture in three layers: the outer layer (explicit products), the middle layer (norms and values), and the implicit layer (basic assumptions about existence). Explicit culture is evidenced, for example, in language, food, buildings, houses, monuments, agriculture, shrines, markets, fashions and art (1997: 21). These explicit cultures reflect norms and values of the middle layer, which are related to the principles shared by a group (1997: 22). The implicit culture is the core culture of human existence. Approachability and reflection relate to the middle and implicit layers in building the values and beliefs in the quality of teaching and learning.

Bates (2015) argued that faculty members need to consider cultural factors more in learning environments as “in most learning environments, culture is often taken for granted or maybe even beyond the consciousness of learners or even teachers” (2015: 552). The characteristics of [education] culture should reflect mutual respect, openness, evidence-based argument and reasoning, engaging and fun learning, encouragement, transparency, recognition of students’ personality, collaboration and mutual support (2015: 554).

Socratic and Confucius traditions have strongly influenced the educational culture in west and east. These cultural differences and the fields they influence need to be considered carefully in any research which attempts to transfer best practice from one institution to another (see also chapter two).

#### **3.4.2 Safe space or safe learning environment**

Kember et al. (2007) discuss the capabilities that are needed for a lifelong learner: critical thinking, self-managed learning, adaptability, problem-solving, communication and interpersonal skills, and group work. Teaching and learning environment may be measured by the amount of active learning that encourages interaction with tutors and small group

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<sup>9</sup> In the H-S model, culture in its widest sense was included in the outer layer as an external factor, influencing all sectors. It was also given especial emphasis on the personal and individual sectors which considered interactions between peers and with tutors and attitudes towards learning.

discussion; teaching for understanding (critical thinking, self-directed study, adaptability and problem solving); assessment, consistency of curriculum, and the quality of teacher-student interaction. Positive student-tutor relationships may promote greater engagement and motivation and set the tone for the class.

However, HEIs exist in a wider cultural context. As such, staff in Indonesia's learning institutions have been socialised to respect authority and to suppress any inclinations, they may have to display independence of thought and action (Bjork 2005). This may explain their reluctance to embrace the role of autonomous educator and try out new ways of working.

The feelings and attitudes that are elicited by a school's environment are referred to as school climate (Loukas 2007) and may be perceived as having three dimensions:

- The physical dimension includes school building, classroom, school size and the ratio of students to teachers, organisation, resources, safety and comfort.
- The social dimension includes quality and interpersonal relationships between and among students, teachers, and staff, equitable and fair treatment of students by teachers and staff, the degree of competition and social comparison between students and degree to which students, teachers, and staff contribute to decision making at the school.
- The academic dimension includes quality of instruction, teacher expectations for student achievement and monitoring student progress.

These dimensions all contribute to the students' connectedness to the school which in turn influences how they feel and behave. Student's sense of belonging also can be increased if they are treated with care, fairness, and consistency. Tutors are key to the last two dimensions as not only are they responsible for the way in which learning is organised but also the atmosphere in classrooms. The social dimension has been further elaborated.

Mcqueen and Webber (2009) add to the discussion of the social dimension, by defining a socio-emotionally safe learning environment. This includes getting along well with the teacher, a good relationship between teacher and student, and between students in the same class, inspiration, a relaxed environment, guidance and support, and help/support when needed. For example, Mazer and Hunt (2008) showed the positive influence on students of creating a friendly environment through using informal language. In this case, the natural use of positive slang created a classroom climate where students felt comfortable to express their opinions and approach the instructor with course concerns.

Rogerson and Scott (2010) discussed how fear could affect learning in higher education in computer science. When students perceive a topic or module to be difficult, their negative perceptions and levels of anxiety are increased. These can be influenced both by internal factors (effort, motivation, attitude, self-efficacy, attribution) and external factors (lecturers, tutors, peers, teaching methodology, and timing). This has knock-on effects. The amount of time and effort required to overcome difficulties intrudes into other courses. Loss of confidence and low comfort level inhibit the ability to ask questions, resulting in more confusion and loss of self-esteem. Increased levels of anxiety inhibit the appreciation of programming, where a liking for the subject is a crucial success factor.

Cennamo and Brandt (2012) investigated the nature of faculty-student interactions through which students learn to think and act as designers. They argue the importance of dialogue in the studio where faculty used public critiques of students' work as a springboard for discussion. They found that constructive dialogue and in particular social practices in the studio, supported students as they learn to solve ill-structured design problems while being simultaneously inducted into practices that reflect the professional world of their discipline. The instructors were able to create a positive and supportive environment where students and faculty practised reflection-in-action and listening-in as a form of intentional participation. Design knowledge was conveyed through modelling and meta-discussion. Throughout the student presentations, the instructors and students practised reflection in action, listening in, and modelling of design thinking (that used iterative cycle).

Gayle et al. (2013) discussed the implementation of safe spaces that enhance critical thinking. Safe spaces here refers to the support of difficult dialogues (about race, class, sexual orientation, disabilities, and gender issues). Using Baxter Magolda's (2000: 94-97) criteria of effective learning environments to analyse the responses, results showed that there was a need to:

- respect students and their experiences,
- motivate critical thinking,
- practice reflecting and analysing complex thinking and encourage deeper levels of analysis
- peer learning and risk-taking,
- showing support for students.

(Gayle et al. 2013: 3)

Rapti (2013) argues that a positive school climate enhances effective teaching and as a result a better performance of student learning. Expectations, values, faith, relationships with staff,



the school leader, teachers and student behaviour all contribute to creating the school climate. His work led to recommendations to policymakers regarding the training of future managers and teachers to ensure they are equipped with the skills required to create a positive, open and collaborative climate in the school. Although much of the research cited related to school environments, they translate to all learning environments. Cortés and Lozano (2014) highlighted that the 'spaces' where students learn are becoming more like communities of learning and interdisciplinary, supported by technologies associated with communication and virtual collaboration. Such 'spaces' need to be designed and require new sets of skills from educators and leaders. This research seeks to find ways of enhancing the school climate.

Richardson and Mishra (2018) developed SCALE (Support for Creativity in a Learning Environment) to measure the ways in which a learning environment supports student creativity. The three key areas that support student creativity are learner engagement, physical environment, and learning climate. In the latter area, the relationships between teacher and student and among students, and the overall atmosphere of a classroom all play a part in supporting creativity (2018: 51). An environment in which students communicate freely, accept and discuss new ideas, trust each other, and support taking risks is considered to be an ideal climate for the support of creativity. Creativity can thrive when there is a climate of the community, care, and cooperation that emphasises positive student and teacher relationships.

Regarding this research, the discussion of the learning environment is limited to the tutor's ability to provide a safe environment by increasing their approachability. This is the focus of the next section.

### **The importance of safe space and the role of the tutor**

Boostrom (1997) argues that a safe space or place can be literal or metaphoric. Some articles talk about a safe house, others about a safe conversation. The safety can be from physical or psychological harm. A safe space provides a non-threatening, comfortable environment, where social connections can be made. Boostrom linked to Kinnaird's (1996) concept that students do better work in safe spaces, which means without stress. In a safe space classroom, students are not isolated, alienated, threatened, intimidated, or 'stressed-out'. Teachers who create safe spaces care about their students, and because they care, they eliminate the pain from education.

Boostrom (1998) argues the importance of providing a safe space because students may feel isolated both physically and psychologically. To become less isolated and flourish, they need a classroom in which they can freely express their individuality and' diverse views (1998: 398).

The physical space of the classroom comes to stand for social connectedness, characterised as 'comfortable' and students in 'safe space' are said to do better work. Being in such an environment allows students to feel secure enough to take risks, honestly express their views, and share and explore their knowledge, attitudes, and behaviours (Holley and Steiner 2005).

Fassinger (1995) identified the traits needed by tutors which were essential for student interaction. Tutors should, for example, welcome discussion, be supportive, provide positive feedback, be approachable, and provide clear feedback. This was extended by Holley and Steiner (2005) as a list of characteristics of instructors in a safe classroom:

- Not biased; non-judgmental; open
- Modelled participation; developed ground rules
- Comfortable with conflict/raised controversial ideas
- Respectful/supportive of others' opinions
- Encouraged/required class participation
- Demonstrated caring (e.g., friendly)
- Challenged students (e.g., posed questions)
- Shared about self (e.g., personal biases)
- Was informative, knowledgeable
- Laid back, flexible, calm, or comfortable

(2005: 56)

Key to this research is the extent to which Indonesian classrooms are regarded by students as being safe environments, and how Indonesian graphic design tutors can develop such environments through changing their teaching practice or style of interaction.

To describe the importance of safe learning environment, a recent study by Wood and Su (2017) used interviews with 16 academics in higher education in England to explore their perceptions of what makes an excellent lecturer. Some responses related to the student experience and expectations, e.g. which if tutor/lecturer is dedicated, they develop effective professional relationships with students, motivate students and engage with students in transforming their thinking and aspirations. The excellent teacher should also make students feel positive and fulfilled, where students are free to try out ideas, share their thinking (2017: 461-462).

For some participants, excellent teaching was about providing students with a safe learning space, a safe space for the student to make mistakes so that failing is seen as a natural part learning and growing, building persistence and perseverance in students, so they keep going in difficult and challenging times until they reach their goals. A safe space could be created when tutors display their dedication and excellent teaching quality.

### **Safe Learning Environment that Enables SCL**

The difficulties in applying SCL were investigated by Weimer (2013) through the five attributes of teaching. "It is teaching that:

1. Engages students in the hard, messy work of learning;
2. Motivates and empowers students by giving them some control over learning process;
3. Encourages collaboration, acknowledging the classroom (be it virtual or real) as a community where everyone shares the learning agenda;
4. Promotes students' reflection about what they are learning and how they are learning it;
5. Includes explicit learning skills instruction."

(2013: 15)

In teacher-centred approaches to learning, little recognition is made of different learning styles or pace of learning. The focus is on attaining learning outcomes in a set amount of time, rather than creating independent learners. The role of the teacher is to transfer knowledge and set the same targets for all students. This situation prevails in Indonesia where SCL has not been established.

In the fourth attribute, Weimer suggests that SCL can promote student reflection. Weimer argues that a classroom climate that promotes student responsibility for learning should make students feel comfortable, be a safe place, respect, and good rapport. Then a classroom climate can motivate students to accept responsibility for their learning if these attributes can be provided: logical consequences, consistency, high standards, caring, and commitment to learning.

### **Safe Learning Environment that Provides Invitation to Learning**

In defining SCL, Pine and Boy (1977) introduced the concept of equalising the relationship between the tutor and the student. This helps the relationship move toward the positive and the productive (1977: 130). When students sense that the relationship with their tutor is equalised, they invest themselves in moving toward more positive behaviour. They feel accepted,

understood, trusted, and are motivated to communicate honestly and to identify aspects of the relationship with the teacher that needs modification.

The most effective teacher creates conditions in which s/he loses the teaching function. By creating an appropriate atmosphere and setting up facilitating conditions, the teacher gradually moves away from providing information toward functioning as a resource provider and learner. The conditions to promote this include: good communication, productive confrontation, acceptance, respect, freedom from threat, the right to make mistakes, self-revelation, cooperation and collaboration, active personal involvement, shared evaluation, and responsibility (Pine and Boy 1977:127-128).

Developing this further, Purkey and Stanley (1991) proposed the term 'invitational teaching' which has four basic elements:

1. Trust generates an inviting pattern of action and encourages openness, involvement, and resulting affirmation,
2. Respect, reflected by an attitude of equality and shared power, accepting the right of others (and oneself),
3. Optimism built on a positive vision, how to maintain a spirit and invite students to feel able, valuable, and responsible, even in the face of no acceptance,
4. Intentionality. Educators who desire to create and maintain discipline based on respect and trust strive to act in an intentionally inviting manner consistently. This also involves appropriateness – deciding when to invite and when not to invite, when to accept and when not to accept as an invitational discipline is structured around the importance of purpose and direction.

(1991: 16-24)

When combined and applied to practical concerns, these four elements provide educators with a consistent stance useful in creating and maintaining discipline. With regards to student engagement, Riggs and Gholar (2009) use the doors metaphor point to explain the importance of engaging students (see figure 3.6) adapted from Purkey's (2001) levels of inviting. The model was similar to what Dewey (1933) termed the 'hidden curriculum' which is characterised by safety, cooperation, and respect, and learning environments that are more inviting, welcoming, and stimulating. This has a strong relation to the issue of approachability.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 3.6 Purkey's level of inviting, illustrated by Riggs and Gholar (2009:74)*

The teacher creates the learning climate by viewing him/herself as a learner and by behaving as a learner. S/he is revealed as an inquiring, valuing person who conveys spontaneity, curiosity, warmth and empathy. Such teachers listen to others, convey acceptance and respect, understand affective as well as cognitive meanings in intents (aims), and deal with others in a genuine and caring way. These teachers create an atmosphere in which these qualities can be internalised by members of the group. To the degree that the teacher becomes a facilitator and a vibrant learner, learning will be enhanced.

The next section focuses on approachability. This concept emerged as important in the comparative investigations between the UK and Indonesian graphic design and featured prominently in subsequent studies. As such, student-tutor interrelations (specifically the approachability of the tutor) became the chief focus of the final study, Fieldwork II. Given the level of triangulation across studies it has been highlighted as a key component in the development of safe learning environments and reflective learning.

## **3.5 The value of approachability in teaching and learning in higher education**

This section outlines the characteristics of approachability, its position in learning theory and its perceived value in teaching and learning domains, and its role in student-tutor relationships.

### **3.5.1 The position approachability in the learning domains**

In terms of learning, there are three learning domains; affective learning that adjusts appreciation of the self in relation to self and others; cognitive learning that results in knowledge; and conative learning that results in action or changes (Brockbank and McGill 2007:49). Approachability is related to affective learning as it is concerned with the emotions and feelings of the learners.

The conative domain drives how one acts on thoughts and feelings. Riggs and Gholar (2009) recommend strategies that promote student engagement through the conative domain, which includes teaching students about interpersonal and intrapersonal relationships. The authors explain that the attributes of an affective domain include feelings, emotions, enthusiasm, self-perception, self-concept, values, and beliefs; while conative attributes include will, perseverance, persistence, determination, patience, tenacity, self-efficacy, and intentionality (2009: 11). Therefore, the conative domain, as well as affective domain, may be connected to the attributes of approachability in teaching and learning.

Hagenauer and Volet (2014) examined the higher-education literature that has addressed student-tutor relationship and identified two main dimensions. In figure 3.7, the authors show that the teacher-student relationship leads to the quality of teaching and learning. The quality of relationship lies on the affective dimension, which describes the bond built between students and teachers, forming the basis for secure and affective positively experienced relationships; and the support dimension, which describes the support that must be provided through student-tutor relationship for students' success at university (e.g., teachers setting clear expectations, responsive in answering emails).

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 3.7 Affective dimension in a student-tutor relationship in higher education (Hagenauer and Volet 2014)*

### **3.5.2 Influence of approachability in the issue of the first-year student experience, students' expectation, satisfaction, and retention**

Issues related to the student experience, retention, and expectations happen in the first-year of enrolment at the HEI. New undergraduates may have unrealistic or inappropriate expectations on how their course will be delivered, the expectations and preferences of current cohorts may affect all students (Sander et al. 2000). Anagnostopoulou and Parmar (2010) suggest that learning technologies may be useful in solving problems related to transition, retention, and progression of first-year students. Interestingly, an investigation of students' learning experiences at the University of Glamorgan – UK found that one of the students' expectations was the importance of more approachable tutors (Harrett 2010).

Again looking at the expectations and experiences of first year art and design students in the UK, Yorke and Vaughan (2012) distinguished four key factors in students' expectations; teaching quality (tutors are dedicated, inspirational, helpful, knowledgeable, give a good support and contactable), assessment methods (face-to-face feedback, opportunities to have discussion with tutors, group crits to help in practising for public speaking and to learn from each other), learning environment<sup>10</sup> (studio space, equipment, library, computers which are of professional standard), and course organisation (timetables run as scheduled and to be

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<sup>10</sup> In this study, learning environments refers to the physical and virtual facilities

balanced between busy weeks and empty weeks). The expectations related to the teaching quality may be perceived as including tutor approachability.

Roberts and Styron (2010) investigated student satisfaction in a US academic setting. Non-returning students had significantly lower perceptions of social connectedness, with faculty approachability ranked second highest in their concerns. This led to recommendations to the university about the need to build learning communities among students to help them develop a strong sense of student identity, and promote collaboration and to establish an environment in which students feel that faculty members truly care about them as individuals. An example recommendation was to implement a programme where a small number of students are assigned to a professor who helps them to adapt to the learning culture and campus environment.

In the UK, Kandiko and Mawer (2013) addressed student expectations and perceptions of the higher education environment. The students saw the institution as providing effective infrastructure for learning to take place, but few noticed when face-to-face teaching and support were replaced with technology. This led to a recommendation that institutions should be cautious of using technology as a replacement or as a substitute for developing an active and collaborative learning environment and community (2013: 32).

Walker and Gleaves (2016) using 72 responses from faculty members in England, proposed a theoretical framework for 'caring' higher education teachers. Participants were asked to recommend a caring academic and indicate the reasons for their selection. The framework included: listening to students, showing empathy, supporting students, actively fostering learning in class, giving appropriate and encouraging feedback and praise, having high expectations in standards of work and behaviour, and showing an active concern in students' personal lives. In follow up interviews with six participants, it was admitted that some behaviours which are perceived to be caring, are used to keep students motivated, persistence and enrolled at the university.

### **3.5.3 Characteristics of approachability**

Ginsberg (2005) defines approachability as an interaction that is proactive as well as reactive. He refers to the definitions of approachability from the Latin verb: *appropriare*, which means 'to come nearer to'. For Ginsberg, approachability is a two-way communication process, including the capability of approaching and being approached. He claims approachability has five benefits in terms of building opportunity, confidence, permission, comfort, and trust. Although Ginsberg does not relate this to teaching in HEIs, all the benefits are relevant to academic



environments. For example, approachability may be linked to effective teaching, social interaction, soft skills, student engagement, affective learning, conative skill (the will), non-verbal communication behaviour, and human (student-teacher) relationships.

In relation to leadership, Ginsberg (2010) highlights that being approachable is a combination of three factors relating to:

- personal being as a function of ones' attitudes, values and core selfhood
- physical space as a function of ones' language, behaviours and environment
- public role as a function of ones' reputation, personal brand and visibility

(2010: 13)

He considered that being approachable is not easy because it requires awareness, honesty, openness, letting go of the need to always be right, and consistency (2010: 14). The author argues that when a person is unapproachable, people will walk away emotionally numb and feeling deflated, devalued and with lower self-esteem. Having missed opportunities for growth, they may feel tense or nervous around the person; they will shrink from opportunities to be open and will plan ways to avoid that person. Although Ginsberg's concept of approachability is not directed specifically to tutors, his concepts are applicable to educational contexts, where in some ways the tutor may be seen as a leader.

The review of approachability as an important aspect in teaching and learning covered over 17 articles, with studies being drawn from 2000 to 2017 in higher education institutions (USA, UK, Germany, Australia, and New Zealand). The search was conducted using the investigation of previous research in the study of approachability in a higher education setting. The main key terms used were 'approachable tutor' and 'approachability', followed by 'positive relationships', 'student-tutor interactions', 'effective university teaching', and 'safe learning environments'. The review aimed to identify the characteristics or attributes related to approachability, its relative importance of approachability and its contribution to creating a safe learning environment. An overview of the results are summarised in table 3.1.

*Table 3.1 The previous studies of the characteristics of approachability*

Author	Participant groups	Methods	Approachability issues studied/discovered	Behavioural characteristics (results)	Other findings
Bedner (2000)	instructors and students in the USA	Interviews and survey	20 factors mapped on to 3 themes, being down to earth, listening, and caring	genuine interest in getting to know students, openness, friendly, accessible to students, caring, enthusiastic about subject and teaching in general, conscious and deliberate encouragement to have students approach them, listens, down to earth, sense of humour, does not belittle students, encourages students to participate in class, believes in and supports diversity, shares personal information with the class, recognises students outside of the classroom, moves around classroom, establishes a safe learning environment, allows students to refer to them by their first name.	
Denzine and Pulos (2000)	6 college students perceptions of 'faculty'; 40 undergraduate students for card sorting (USA)	Interviews and card sorting	approachable, unapproachable, and neutral categories	Knows my name; Willing to stay after class to meet with me; Says hi when they see me on campus; Shows warmth and caring; Willing to meet with me individually if I miss their class; Returns phone calls within 24 hours; willing to meet at night or on weekends; Conducts one-on-one meetings with every student: Asks students how they think the class is going; Willing to share their personal resources (books, videos, etc.); Smiles often; Announces in class "come see me if you have questions"; Uses humour; Says "there are no stupid questions"; Is outgoing.	Faculty staff are less approachable than school teachers
Sander et al. (2000)	395 students from three British universities	questionnaire	Using USET (University Students' Expectations of Teaching), students were asked to order the qualities of a good teacher: approachableness, teaching	UK students expected to be taught by formal and interactive lectures but preferred group-based activities. Their least favoured learning methods were formal lectures, role-play, and student presentations. In terms of teacher attributes, they rated 'teaching skill' most highly followed by 'approachability'.	

Author	Participant groups	Methods	Approachability issues studied/discovered	Behavioural characteristics (results)	Other findings
			skills, enthusiasm, knowledge, organisation		
Voss and Gruber (2006)	53 students of business management course in Germany	Laddering questionnaire	Approachability is perceived as one of desired teaching qualities	Knowledgeable, enthusiastic, approachable, and friendly.	Few more values such as feeling good, harmony with yourself, and satisfaction.
Gurung and Vespia (2007)	861 undergraduate students of the Midwestern University, USA	Online questionnaire rating their tutors	Approachability in the appearance of tutors and format of the class influence student grades and learning	Likeable, good-looking, well-dressed, and approachable teachers had students who said they learned more, had higher grades and liked the class better.	
Mearns et al. (2007)	310 university students in Australia	Survey	Student perception of tutor approachability	Enjoyment of the sessions and perception of session importance, further emphasising the importance of approachability of teaching staff in a practical setting.	The trend that if a student has a negative experience in one part of the practical class, it will negatively influence their experiences in other parts.
Hermann and Foster (2008)	103 psychology courses students in the USA	Questionnaire, Before and after small groups' activities	Instructors' behaviour that could help students achieve the goals	Students were receptive to dynamic conversations in which the instructor enquires about the students' goals and expectations and, in turn, the students collectively interview the instructor about his or her goals and expectations. It made them feel more comfortable participating in class and more comfortable approaching the instructor about class-related and non-class-related issues after the activity.	The activity helped students to learn in a more comfortable environment
Allan et al. (2009)	195 students (16 for initial	Focus groups and survey	Approachability was in the fourth-ranking of five	Demonstrate excellent knowledge of their subject, include group activities during sessions, encourage	Lecturers listen to students' opinion and

Author	Participant groups	Methods	Approachability issues studied/discovered	Behavioural characteristics (results)	Other findings
	focus groups, 65 for principal focus groups, 80 for the survey (UK)		categories of effective university teaching	discussion, are approachable, and start sessions on time. Approachability was stressed by the students as necessary for creating self-efficacy, a climate of trust, and providing guidance in ways that the students are not afraid to ask questions. From focus groups, effective lecturers need to be patient because everyone learns in different ways, and it's important to respect students' opinion if there's no respect, it discourages student motivation.	make students feel comfortable and confident to speak out. Lecturers are passionate about what they teach and make sessions fun and engaging.
Harrison (2009)	University advisors, students and faculty in Minnesota, USA	Content analysis of 17 completed questionnaires	Authenticity, accountability and approachability	The effective academic adviser should be; Knowledgeable, Available, Communication, Moral virtue (honesty, empathy, patience), Advocacy. Authenticity, Accountability, Approachability	Caring and taking a personal interest in students
Miles (2009)	21 female participants in New Zealand	Simulation	Approachability as an affordance (social domain opportunities for interaction) The difference of smiles: enjoyment smiles, non-enjoyment smiles, and neutral expressions.	Decreasing interpersonal distance was revealed when the approaching target was displaying a positive emotional state (enjoyment smile). Enjoyment smile elicited approach behaviour, consistent with the interaction opportunities provided by a happy person.	Female targets were perceived as more approachable
Cox, B. E. et al. (2010)	2845 faculty members on 45 campuses in the USA	Survey	Test the hypothesis that the frequency and type of out-of-class interactions are a result of faculty members' in-class behaviours that signal for students as the instructors' psychosocial approachability.	Gender-related effects for out of class pedagogical practices. Female instructors do not receive equal out of class returns from their in-class efforts to engage with students, while male faculty gained more frequent out of class contacts. The tone of voice, facial expressions, and other non-verbal signals may be more important than the presentations or assignments are given by the professor.	Faculty behaviours are not the biggest predictors of their likelihood to engage students outside of class

Author	Participant groups	Methods	Approachability issues studied/discovered	Behavioural characteristics (results)	Other findings
Cox, M. F. et al. (2010)	5 graduate teaching assistants and 300 undergraduate students in the USA	Mixed method survey: 5-point Likert scale and open-ended questions in the survey	personal, institutional, and pedagogical factors that influence the frequency and type of interaction tutors have with their students	Academic traits are classified as knowledgeable, intelligent, brilliant, and overall effectiveness category include helpful, effective, and informative. One major theme related to personal traits was approachability: as open, outgoing, shy, friendly, kind. Minor themes included humour (interesting, funny), care (considerate, encouraging), and punctuality (prompt, timely, fast).	Tutor's behaviours do not influence their prospect to engage students outside of class. This affect students' perceptions of tutor's openness
Delaney et al. (2010)	330 students of the memorial university, Great Britain	Open-ended survey	approachable tutor as someone who is friendly, personable, helpful, accessible, happy, and positive	The behaviour of approachable includes students look for faculty who are friendly, helpful and patient. Creating an atmosphere where students are comfortable asking questions and seeking help, both during class and outside of class. To that end, students want their instructors to be available and accessible, to maintain appropriate office hours and respond to emails in a reasonable time period. The effective teaching also is characterised by tutors who are respectful, knowledgeable, engaging, communicative, organised, responsive, professional, and humorous.	Offer three main themes: the positive interaction between professor and students; the comfort level of students to ask questions and to seek advice; and the sincere effort on the part of instructors to help students reach their academic goals.
Willis et al. (2011)	8 female students (for experiment 1, 24 female students for experiment 2, 17 female students for experiment 3. (Australia)	Experimental methods provided to face and body expressions	how emotional expressions displayed influence the decision to approach or avoid another individual	Experiment 1: angry faces were judged significantly less approachable Experiment 2: facial expression influence more on perceived approachability than body expression (e.g. happy faces are recognised easier than happy body expression) Experiment 3: the presence of an incongruent facial expression disrupted the perception of a body's emotional expression	Happy faces are more approachable than happy body expression. Neutral faces are less approachable than neutral body expression.

Author	Participant groups	Methods	Approachability issues studied/discovered	Behavioural characteristics (results)	Other findings
Brooks and Young (2016)	495 university students in the USA	Online survey	Approachability in out of class communication	course format (online, hybrid, or face-to-face) did not seem to influence the frequency of out-of-class communication (OOC), but it did relate to the durative nature of OCC, with face-to-face designs promoting the most ongoing OCC.	students believed that the professors in their online classes were less encouraging and invited of OCC, but they also found them to be less impatient, rushed, and distant while engaging in OCC.
Mendez and Mendez (2016)	129 students for survey 1, 476 students for survey 2 (USA)	Two surveys	Age, knowledge, and approachability might affect perceptions of attractiveness	Younger faculty members are perceived as more approachable and more attractive, while older faculty members are perceived as more knowledgeable. Students are more likely to select an attractive and approachable faculty member to take a course with, regardless of perceived knowledge of the faculty member	Lower scores were found for female and minority faculty members
Johnson and Labelle (2017)	297 college students in the USA	Grounded theory approach, this study sought to determine behaviour and communication.	What it means to be authentic in social contexts may be very different from what it means to be authentic in teaching. Indeed, the concept of authentic teaching has been discussed by many but has yet to be examined from a social science perspective.	Approachable, passionate, attentive, capable, knowledgeable, relatable, approachable, or otherwise open to students. This set of behaviours indicates a teacher's willingness to share their life with students and have students' lives shared with them (e.g., talking to them before or after class). Further, the authors highlight that the teachers who demonstrate approachability by displaying features of their humanity such as telling personal stories and admitting mistakes and may also display their authenticity and approachability through other behavioural indicators like being "fun," humorous, or trustworthy (2017:429).	It means that teachers who are authentically approachable do not simply go through the motions of being a teacher or just acting professionally. Instead, they willing to share their stories with students and attempt to engage students in doing likewise.

The results provided in table 3.1 show that tutor approachability is perceived as a combination of personal qualities and professionalism that can make learning successful and create a safe and comfortable feeling for students. Approachability may have demonstrated in the physical appearance and feeling that students perceive from tutors' behaviours and from what they say (including the tone of voice and writing style including emails or social networking). The studies emphasise the need to address the relationship between approachability and creation of better learning outcomes and to help students to reach their learning goals. In terms of this research, approachability needs to be explored in relation to creating a safe learning environment with an argument being that it may open a broader opportunity for students to be more reflective, motivated, and in the end could be a bridge to achieve better implementation of SCL.

### **3.5.4 Attributes of approachability in student-tutor relationships**

Following the previous review on approachability, this section concentrates on studies concerning the student-tutor relationships as the approachability study in this research focused on the investigation of the interactions in the process of teaching and learning in higher education.

Chan's (1994) survey study of 204 secondary school students in Hong Kong showed that approachability is one of the important attributes in establishing a relationship between student and teacher. Showing concern for students, being good at teaching, fair, respectful, easy to approach, and fairness was perceived to be as equally desirable as knowledge and skills in teaching. Upper-class students tended to view the student-teacher relationship as poorer than lower-class students. Although this research focused on secondary schools, it shows that approachability the higher education students, it shows that the relationship between tutors and students is important throughout education and that interactions are viewed through a cultural/ social lens.

Examples of professional relationships that are built between students and tutors were outlined by Grayson et al. (1998) where lecturers give personal advice outside of the classroom are seen as a potential source of help within the student community, not only for academic problems but also for more personal difficulties.

Ledlow (1999) outlined areas that are needed to build cooperative learning in the classroom such as climate setting, team formation, team building, cooperative skills development, lesson design, and classroom management; the learning environment needs to be personalised, e.g. using name tags, providing a non-threatening hands-on, introduction to cooperative learning that students can definitely accomplish. The role of the tutor is to assist this activity. Teams in

cooperative learning, in Ledlow's research, were formed by the tutor who balanced the necessary skills to complete particular tasks or assignments. Tutor approachability and direction was needed to create a learning environment to enable students to learn cooperatively.

Patel (2003) argues that using a holistic approach sustained high levels of student attendance at lectures, seminars, and improved progression; undertaking a holistic approach by engaging students as whole persons created genuine interest in the discipline and developed independent learners. This may mean that considering the whole student (as opposed to the student as they present in a particular class) may be an attribute of approachability.

Jonson (2008) highlights tutor-student power relationships in a studio experience, where tutors might use emotions, consciously or not, to control or manipulate students. Students, however, may also seek control or resort to manipulative behaviour. The authors found in the personal reflection of a graphic design student in the UK that the student was not alone in experiencing rudeness, sarcasm and unprofessional behaviour from some tutors and technicians, although the student felt confident when they felt intimidated they would withhold questions.

Komarraju et al. (2010) highlighted the need for student-faculty interactions that should maintain respect, guidance, approachable, caring, interactions outside of class, connected, accessible and negative experiences as predictors of academic self-concept. Students who perceive their faculty members as being approachable, respectful, and available for frequent interactions outside the classroom are more likely to report being confident of their academic skills and being motivated, both intrinsically and extrinsically. Perhaps such interactions provide students with an opportunity to discuss their interest in their coursework, get answers to their questions, and be exposed to their tutor's enthusiasm for their field of study. The authors noticed that students who can speak informally with faculty members were more likely to find the learning process to be enjoyable and stimulating and gained a better understanding of how their university could prepare them for the job market. In contrast, feeling alienated and distant from faculty members was associated with a lack of motivation. Students who perceive their faculty members as being less interested in them or their learning reported feeling discouraged and apathetic. This article emphasised the importance of specific aspects (approachable, respectful, off-campus interactions, and career development) of student-faculty interactions in predicting students' self-confidence, motivation, and achievement.



Kusto et al. (2010) developed 20 pairs of polar opposite traits, behaviours, policies and qualities described from students' perceptions of and preferences for professors<sup>11</sup>. The authors argued that students may prefer professors' behaviours that makes class time more enjoyable but that this does not necessarily contribute to their understanding of the material. Likewise, professors may have well-established teaching behaviours, but they might not take the time to understand or to try to teach in ways that could meet the specific needs of their students. Future research could explore the relationship between students' and professors' perceptions of effective teaching behaviours and student learning outcomes.

Tennant et al. (2010) discussed the framing teacher-learner relationships, where university teachers bring not just knowledge and skills, but also their biographies to the classroom. By asking tutors "How you would like to remember as a teacher?", the authors found that tutors created a positive relationship with being caring, professional, optimistic, and displaying respect and integrity to their students. The authors also emphasised the emotional quality of teaching

Regarding design courses, Cennamo and Brandt (2012) identified the importance of peer to peer dialogue in which students can learn from each other through listening-in, public critiques, meta-discussions, and encouraging iterative design as work is reviewed while in-progress (2012: 855-856). Faculty staff need to design their interactions with students to enable them to learn to think and act as designers. This is relevant to how tutors can approach and interact with students and maintain the relationship and role as facilitator in dialogue with students.

Hoffman (2014) explains that the age and power differential between faculty and students may blur the limits of the relationships they share with students, making mutually rewarding relationships difficult. The responsibility for creating and maintaining relational boundaries falls on the instructor. The author suggests relationships between students and faculty are based on the premise that students seek guidance and support, with the full expectation of being able to trust the instructor to behave appropriately and not abuse the power differential. Faculty should maintain regular office hours, either face-to-face or in a digital environment to make themselves available to answer questions, clarify concepts, explain assignments, or simply to extend learning. Opportunities for out of class contact should be provided, and students should

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<sup>11</sup> strict vs relax, funny vs serious, available outside of classroom or not, has low or high expectations of students, always curses or never curses during lecture, respectful or disrespectful, includes other subjects or doesn't include other subjects into lecture, attractive or unattractive, maintain eye contact or doesn't with students, has positive or negative student-tutor relationship, manage class time well or poorly, shares personal information or withholds it, casual or professional during lecture, shows no emotions or emotionally expressive, attempts to self-improve or doesn't, uses technology during class or doesn't, stands in one place while teaching or moves around while teaching

be encouraged to take advantage of them. For students who struggle with public communication, more private conversations, either in person or via digital communication may allow the student to gain a similar advantage to that of their more enthusiastic peers who may be more willing to participate in classroom discussions. This concurs with a more student-centred approach to teaching.

Evans et al. (2015) literature review proposed key themes regarding enhancing student achievement including an emphasis on the use of visual representations; integrated approaches to curriculum development; co-operative learning activities; inquiry including simulations, problem-based and project-based learning; assessment initiatives to include students as producers, co-assessors, and self-assessors.

Griffin et al. (2015) explored the relationship and quality of interactions between students and faculty, and how these can relate to student outcomes. The authors found that optimism (the assumption of success despite challenges), empathy (attention to others' emotions), and developing others (having an awareness of the needs and strengths of those who are being worked with) appeared particularly important to students, as they connected behaviours that fell within these categories to their agency and development of purpose. Providing faculty with professional development opportunities that work on these behaviours as essential components of mentoring relationships would be a useful strategy for HEIs. This article emphasised the need for faculty to adapt their behaviours to reflect not only their strengths, but also to reflect the needs of their students by improving attributes related to optimism, empathy, and development of others. Those attributes may be important for increasing tutor approachability.

Vianden (2015) argues that college students should be viewed as partners with whom enrolment managers, student affairs, professionals, and faculty create, manage, and maintain positive relationships. Vianden showed that students desire positive interpersonal connections with institutional agents, most notably faculty, staff, and peers. These interpersonal relationships are important to students and will drive satisfaction or dissatisfaction with the college experience.

Mainhard et al. (2018) examined the importance of teachers and their interpersonal relations with students. Student ratings of 91 teachers indicated that a considerable amount of variability usually assigned to the student level might be due to relationship effects involving teachers. The way that teachers interpersonally relate to their students is highly predictive of student emotions. In sum, teachers may be even more important for student emotions than previous

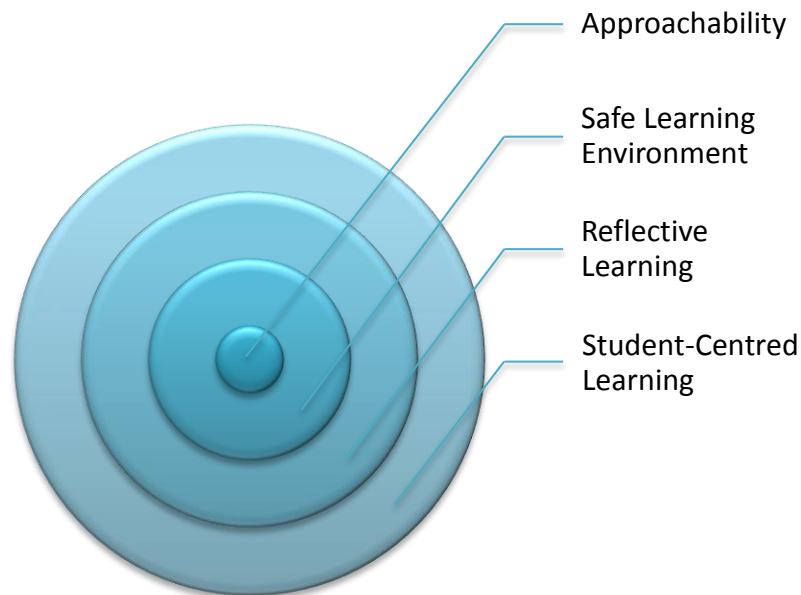
research has indicated. Results are in line with the notion that teachers can be most effective when they convey relatively high levels of interpersonal agency and empathy in class. Pleasant emotions are not only associated with teacher characteristics and students' dispositions (i.e., stable differences between teachers and between students) but also depend on how teachers adjust their teaching to specific students and classes.

All studies that consider approachability in the educational research discussed it as part of effective teaching and its importance regarding student-tutor relationships. However, no study specifically discusses whether approachability enables reflection and whether tutor approachability enables a safe learning environment and improves student reflection, and no study has been made of this in Indonesia.

### **3.6 Overall review of the literature**

This literature review addressed items considered to be within the scope of this research (see figure 3.8) starting with the initial issue of SCL, the implementation of which may be considered problematic in Indonesia. From the literature, it is argued that SCL is important in achieving a good quality of teaching and learning. The relationship between reflective learning, safe learning environments and SCL has been discussed, along with the importance of the student-tutor relationship in creating SLEs. The literature and previous studies on reflection and reflective practice have been provided to give an understanding of reflective learning, as this term is not widely recognised or familiar in the regulation of national education standards in Indonesia.

Figure 3.8 shows the position of approachability as a centre and focus of this research aimed to understand more about how approachability is viewed by Indonesian undergraduate graphic design students and how this could be used to develop safe learning environments (SLEs).



*Figure 3.8 Approachability as a centre and focus of this research*

### 3.7 Gaps in Knowledge

The literature review has revealed gaps in knowledge regarding how a more student centred approach to learning may be created in undergraduate graphic design courses in Indonesia. The H-S model, shown in figure 3.2 and 3.3 points to the fact that all education is subject to external factors. In this case two of the important external factors are the top down directives of the government to make education more student centred and how the wider culture influences education. The cultural factors may impact upon how much can be changed in education and how the desired changes (e.g. towards more reflective practice and student centred learning) may be brought about. The H-S model has proved useful in recognising the range of factors that have a bearing on learner interactions but lacks depth in its coverage of the student-tutor relationship.

The review reveals that nurturing reflection may be beneficial in improving student learning, but these positive effects may be difficult to measure directly. However, there is little evidence in Indonesia of the use of reflective practice as a part of reflective learning, and little research has

been found about how it could be taught or embedded in Indonesian curriculum. It may naturally happen in dialogue and discussion but not be explicitly mentioned in the curriculum or included in a module, e.g. Personal Development Planning module or lesson plans. Therefore, the practice and perceived value of reflective practice in other cultures needed to be explored.

The importance of tutor approachability has not been studied, in art and design, where the design studio and critiques are used more frequently than in other disciplines. In such environments, students may benefit from a closer relationship with their tutors. The effects of tutor approachability in creating a safe atmosphere for student reflection needs to be explored.

In summary, research is needed to help Indonesian graphic design tutors deliver more student centred learning that is reflective. It may be assumed that reflective learning may not only be helpful in creating independent learners but may also help students in their progression as design practitioners, especially if this could be linked to their ways of knowing and tap into their visual design skills. Key elements must also be considered regarding the cultural differences. Indonesian students may be more deferential than their western counterparts, as such the creation of a safe learning environment with an approachable tutor merits further investigation.

## Chapter 4

### Methodology

#### 4.1 Introduction

This chapter discusses the methodology adopted in the research. It describes pragmatism as the research tradition and pragmatic qualitative research as the umbrella of the research approaches, as the researcher uses an interpretive mixed methods strategy to gain the data from both quantitative and qualitative samples.

Hermeneutic phenomenology was used as the research approach in the preliminary studies undertaken in the first year. Action research was used in fieldwork studies I and II in which the aim was to make changes and improvements in teaching and learning processes in undergraduate graphic design courses in Indonesia. Interpretive mixed methods were used to collect, organise, interpret, and analyse the data. Triangulation was used to ensure issues of validity and reliability in the qualitative research methods.

As most of the studies were conducted in Indonesia, issues in translation and cultural biases in choice of method, interpretation and comparison of data will be discussed. The last section outlines the research ethics process and the influence of the positionality of the researcher.

#### 4.2 Research paradigm

Pragmatism focuses on what works. It is a research tradition that is more objective than subjective in terms of gathering data, analysis, and interpretation. One of the purposes of research within this tradition is to test theories (and ideas) in practice (Savin-Baden and Major 2013: 64). For example, in this research, core research questions related to the extent to which it would be possible to transfer teaching methods from a UK institution to an Indonesian one and the role of tutor approachability in creating a safe learning environment for students.

However, in the preliminary research (see chapters five and six), a more phenomenological approach was used to understand teaching and learning in the UK. Hermeneutic phenomenology was applied to interpret the researcher's experience of the new culture in which she was immersed. The primary research is adopting a pragmatic qualitative approach. The conceptual framework of the research is provided in figure 4.1.

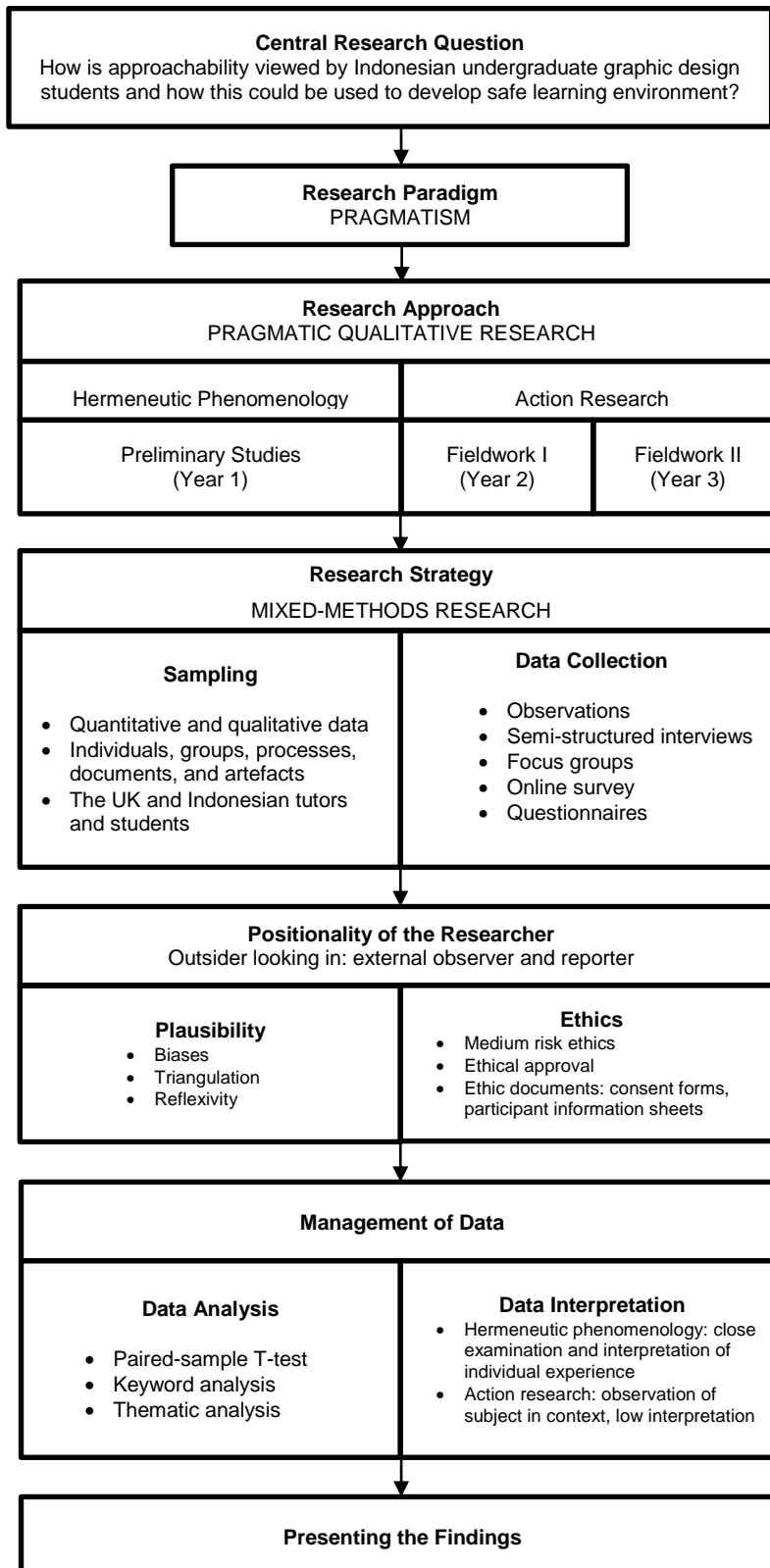


Figure 4.1 Conceptual Framework of the Research

#### **4.2.1 Hermeneutic phenomenology approach**

Hermeneutic phenomenology is focussed on the subjective experience of an individual as based on their life stories. Interpretation is key. By adopting a hermeneutic phenomenological approach in the first year of the study, the researcher was able to immerse herself in and share the lived experience of an undergraduate graphic design student in a UK institution, taking on roles of peer, tutor and participant observer. She was able to view the UK educational system as an outsider and interpret (or make sense of it) through her knowledge of graphic design and the way in which Indonesian higher education is organised. Notes were taken which described the everyday experiences of the students before they were interpreted or explained (e.g. regarding reflective practice or learning outcomes). The essence of this part of the research was in experiencing the new educational culture, identifying and collecting material and reflecting on experiences.

Phenomenology has been used to study educational environments in situ, where it has been found, for example, to be useful in uncovering and fostering practical insights, communicative thoughtfulness and ethical sensitivities in teaching practice (Van Manen 2016).

After attending, observing and sampling a rich variety of student activities (tutorials, workshops, visits and lectures), entries were made in a research journal, which became the raw material from which themes emerged (Sloan and Bowe 2014). Such an approach has been previously used in describing student experience of education (Kizilcec et al. 2013, Adams et al. 2014). The subset of themes finally selected for this research related to good practice in the UK and the acknowledged need to improve the implementation of student-centred learning in Indonesia.

#### **4.2.2 Pragmatic qualitative approach**

A pragmatic approach has been undertaken to answering the research questions within the research studies of intervention and approachability (see chapters seven and eight). This approach is used in professional practices that need more practical approaches to understand the phenomena or event, which draws upon the most sensible and practical methods available to answer a given research question (Savin-Baden and Major 2013: 170-171). It was considered as appropriate in this case because the research builds on a descriptive account developed from an interpretive perspective. The actors/participants are tutors and undergraduate graphic design students bound together in a teaching and learning context.

The purpose of the data gathering was to explore their experiences and perceptions, with the explicit aim of identifying problems associated with the development of student-centred



learning. Having identified problems, solutions were proposed and tested in the form of direct interventions with cohorts of Indonesian students. The emerging focus of the research, the need to create safe environments, through increasing tutor approachability, involves human relationships that are rich with complexity and highly problematic.

#### **4.2.3 Action research approach**

The research followed an action research process, as its main purpose was to make changes and improvement in practice. Action research is underpinned by the pragmatist paradigm as the process seeks to find what works with the interventions, dialogues, and collaborations among the participants of the studies.

Action research may be defined as “a disciplined process of inquiry conducted by and for those taking action. The reason for doing action research is to support the actor in improving and refining his or her actions” (Sagor 2000). In this case, the actor is the undergraduate graphic design tutor, and the research has been undertaken to find ways of enhancing teaching in Indonesia, specifically in relation to the tutor’s interaction with students.

In this research, two types of action research were used to achieve the aims of the research. In fieldwork I, traditional action research was used to identify the problem, articulate an intervention and explain events in terms of real causes and effects. In fieldwork II, pragmatic action research was used in action learning sets, where the researcher facilitated the tutors to identify the primary problems (of tutor approachability) as well as their underlying causes and possible interventions that focused in rich dialogues to reach a mutual understanding (Savin-Baden and Major 2013: 246-250).

#### **4.3 Research strategy: mixed methods**

The consequence for choosing pragmatism as a research paradigm is that the data gained can be derived from quantitative and qualitative methods which when used in conjunction can support and confirm each other to answer research questions or achieve the aims and objectives of the research. The mixed methods strategy is premised on pragmatic ontologies (the nature of the world), and epistemologies (how we understand and research the world; and the warrants we use) with practical results (Cohen et al. 2011: 23) A multiphase design approach using mixed methods was necessary for this research.

“The multiphase design is an example of a mixed methods design that goes beyond the basic designs (convergent, explanatory, exploratory, and embedded). Multiphase designs occur when a problem or topic is examined through an iteration of connected quantitative

and qualitative studies that are sequentially aligned, with each new approach building on what was learned previously to address a central program objective.” (Creswell and Clark 2017: 100).

A multiphase design approach (see figure 4.2) was chosen because the overall objectives could not be met with a single study. A multiphase design approach is used when the research problems need to be explored in more detail. One of the side effects of this approach is that new questions can arise over the course of the research.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 4.2 Multiphase design approach for mixed methods research paradigm (Creswell and Clark 2017: 102)*

Quantitative or qualitative methods were used where appropriate to the research question being addressed. The methods used included observations, STERLinG questionnaire (Schaub-De Jong et al. 2011) for comparison of reflective learning between the UK and Indonesia, bespoke questionnaires (for online survey, and pre and post tests for Indonesian students), semi-structured interviews, and focus groups as explained below (more details are provided in chapter five to eight).

#### **4.3.1 Observations**

As outlined in Section 4.2.1 the first method used was an observation of teaching in an undergraduate graphic design course in the UK. Subsequently, both unobtrusive observation and structured observations formed a part of all studies, specifically focusing on the interaction of the tutor with the students, e.g. to create a safe learning space, increase motivation and reflection. The method was valuable for an in-depth understanding of the context and the research issues to be developed, and instances could be recorded as they happened.

Interviews and questionnaires may not have yielded such rich results or could have led to response bias (where the student or tutor was prompted to think of particular issues). The disadvantages were that those being observed might have acted in unnatural ways (e.g. showing off, or being less confident to speak), and the coding was time-consuming. To minimise disruption in the classroom, the researcher sat at the back of the classroom or took on the role of participant observer over long time periods.

#### **4.3.2 Semi-structured interviews**

Semi-structured interviews were first used in year one to investigate the difference between the UK and Indonesian tutors in encouraging student reflection in graphic design courses.

This method was also used in Indonesia to gather tutors' perceptions about reflective teaching methods and approachability. Interviews with Indonesian students were used in the third year of the research to gather feedback on the tutor's attempts to improve their approachability following the action learning sets.

The advantage of conducting semi-structured interviews is that data can be gained in more depth, because of the flexibility of the questions and the use of probes. Respondents are also free to express their views on their terms. The in-depth information can open up new avenues of research or can be linked to the previous findings. The disadvantage of this method was that it was time-consuming regarding data collection and the number of emergent themes produced, which could distract from the main focus of the research.

#### **4.3.3 Questionnaires**

##### **4.3.3.1 Validated research instruments**

Following the chronological order of the use of different research methods, a previously validated questionnaire, the 'STERLinG' questionnaire (Schaub-De Jong et al. 2011) was given to both UK and Indonesian first-year undergraduate graphic design students. This was a key method which provided comparative information about the students' perceptions of their tutors in three key areas: supporting self-insight, creating a safe environment, and encouraging self-regulation (Schaub-De Jong et al. 2011: 155). The differences in the scores from the two student cohorts shaped the research questions and subsequent interventions.

##### **4.3.3.2 Bespoke research instruments**

Three types of bespoke research instruments were used with staff and students at various times during the research. The first of these was 'evaluative questionnaires'. These were short questionnaires given to students to measure perceived differences in teaching as a result of

various interventions. Similarly, a questionnaire using emoticons was developed to record perceived differences in tutor's approachability in Fieldwork II.

Secondly, an online survey was used with Indonesian tutors and students to define the components of approachability; this was designed with both closed questions and open-ended questions. The UK provider <https://www.smartsurvey.co.uk/> was used to enable the researcher to use different question types (such as multiple choice, comment/essay box, ranking, a matrix of choices, a matrix of text boxes, drop-down menus, single and multiple text box, and descriptive text). The rank-ordered question type was provided in this survey, which was used to obtain relative rankings of approachability attributes.

The third type of research instruments was one in which students were asked to create a metaphorical drawing of their tutor's approachability, before and after the implementation of changes in teaching style as a result of the Action Learning Sets. Metaphorical drawings were used because graphic design students are visual communicators. This method was considered as a different way for them to express their opinions of the tutors. This method is discussed in more detail in chapter eight.

#### **4.3.4 Focus groups**

Focus groups are similar to interviews in the way of gathering data. These were used to gain rich data from Indonesian students. This method was used in the first year of the research to gather Indonesian students' opinions of their tutors' effectiveness, their levels of satisfaction and motivation. In the first year of the research, focus groups only applied to Indonesian students, because the focus of the primary research was to improve teaching practice in Indonesia. The focus groups with Indonesian students following their completion of the survey (STERLinG questionnaire) provided insights into why the students had rated their tutors so poorly. Hesse-Biber (2010) argues that drawing qualitative samples directly or indirectly from quantitative samples is beneficial to increasing the validity and reliability of qualitative findings in interpretative approach to this stage of the research (hermeneutic phenomenology approach).

Focus groups were also employed in the later stages of the research again with Indonesian students to gather their opinions of how the different teaching methods introduced in the interventions had influenced their learning and to gain their perspective on any changes in their tutor's behaviour (with regards to approachability).

The advantages of conducting focus groups were that students felt more confident to talk freely in a group, rather than in one-to-one interview and rich and varied information was provided. However, some students had different experiences or changed their ideas under peer influence, or felt unable to express their opinions in front of more dominant peers. Careful facilitation and triangulation of data reduced the main problems.

## **4.4 Research analysis**

This section provides an overview of the management of data, data analysis and data interpretation. For the quantitative methods, i.e. questionnaires, online surveys, and t-tests were used. Qualitative methods required translation, basic and descriptive coding and thematic analysis. The data was handled differently in each study, in line with the overall aims of the research. In the first year, the emphasis was placed on the researcher's experience of understanding differences in the approach to teaching and learning in undergraduate graphic design courses in the UK and how reflective learning is viewed by Indonesian and UK tutors. For the action research studies, the data interpretation related to perceived changes in the experience of teaching and learning (e.g. key themes of approachability, reflection, student satisfaction) by tutors and students.

### **4.4.1 Keyword analysis and thematic analysis**

Burnard (1991) discusses the stages of analysis of interview data that are needed to create a thorough and systematic coding to produce themes and then to link these into category systems. The stages start from writing memos after each interview as ways of categorising data and immersing oneself in the data by reading through the transcripts again until the listing of categories is established and then coding the transcripts.

Keyword analysis is the method that focuses on the words themselves. This method is used to understand what participants say, particularly for new terms that are not familiar, which then need to be explored further (Savin-Baden and Major 2013: 435).

Thematic analysis is one of four narrative analysis models – thematic, structural, interactive and performative (Reissman 2005). It is a method for identifying, analysing, and reporting patterns (themes) within data and minimally organises and describes dataset in rich detail (Braun and Clarke 2006). It emphasises what is said rather than on how it is said. It recommends looking for repetitions, topics that recur again and again (Bryman 2016).

In all the studies the transcripts were coded and examined to identify the themes that produce meanings about the topic that is being investigated.

#### **4.4.2 Triangulation**

Triangulation was used for validating the research findings in a similar way to objectivity in quantitative research. Denzin (1978) in (Lincoln 1985) suggests four different modes of triangulation: the use of multiple and different sources, methods, investigators, and theories. This research drew on the experiences of different sources (teachers and students in different year groups), and mixed methods in which the weaknesses of one method may be compensated by the strengths of another. Research findings can be combined using both quantitative and qualitative methods, “so that they may be mutually corroborated” (Bryman 2016: 608) because a single method or informant group may be unable to adequately shed light on all dimensions of the phenomenon under investigation. The use of multiple methods can, therefore, lead to deeper understanding.

Specifically, in this research data were collected from two sources: Indonesian and UK tutors and students to understand views on reflection, approachability and safe learning environments. Methodological triangulation occurred through the use of mixed methods to develop a rich picture of the classroom interactions before and after the interventions. This included the STERLinG questionnaire, semi-structured interviews, focus groups and observations. All results indicated that there was a need for safe learning environments in which students were able to reflect and ask questions of approachable tutors.

#### **4.5 Rigour in data collection and analysis**

Researching the real world is always problematic, dealing with paradox and uncontrollable variables, which makes interpretation of findings difficult: “The social and educational world is full of contradictions, richness, complexity, connectedness, conjunctions and disjunctions. It is multi-layered, and not easily susceptible to the atomization process inherent in much numerical research.”(Cohen et al. 2011: 174). These may cause bias, and findings which are not valid, transferable or reliable. In qualitative research, triangulation of data is often used to handle the validity of findings and consistency of judgement to handle reliability (Boyatzis 1998: 144). This section discusses how validity and reliability were used to address these issues

##### **4.5.1 Translation issues and cultural bias**

In qualitative research, which has high ecological validity (such as real-world studies) and occurs in different cultures, it is sometimes hard for the researcher to succinctly communicate the cultural settings in which the work takes place. This research deals with teaching and learning in university settings. At a surface level, we may have a mutual understanding of the subject material that needs to be covered, the learning objectives and the organisation of

universities as places of teaching and learning. What is more difficult to appreciate are the cultural differences and nuances which make a university in Indonesia, a very different type of organisation to one teaching the same subject in the UK. Even more challenging to understand and predict are the issues of operationalising a research plan in a different culture. Chapter two provided an overview of some of the cultural differences between the UK and Indonesian universities; this section looks at the implications of this for conducting fieldwork in another country and the impact this has had on the work.

#### **4.5.1.1 Understanding the cultural context**

Understanding the cultural connection was of key importance in this research and in any research which tries to replicate best practice in one country to another. One of the key issues which emerged from the first-year studies, was the importance placed on reflective practice in the UK, as a means of creating well motivated, questioning, independent learners. This theme emerged from classroom observations and was considered to be an appropriate avenue to explore to improve student-centred learning in Indonesia. This was backed up by results from the interviews with tutors and the STERLinG questionnaire administered to students. Given the success of Coventry University in creating teaching materials and environments conducive to reflection, an initial intervention was planned in which the teaching styles would be replicated in a small-scale study in Indonesia.

Replications may be defined as “the process of moving a tested programme to additional sites in keeping with the hard (invariable) and soft (variable) aspects of that particular component while remaining sensitive to the local context of each additional site” (RPS 1994:1). In this case, an attempt was made to replicate proven teaching methods (such as small group work, peer to peer learning) during one term, with only surface reference to the educational differences. Chapter two provides an overview of the profound cultural differences which permeate all of society, not just the educational context. The difficulties found in this study in attempting replication of teaching methods concur with those from other studies.

Replication is particularly tricky in educational settings, where initiatives tend to be more complicated and context-specific (Dede 2005). Where an initiative requires the adoption of new pedagogical strategies (e.g. moving towards student centred education, introducing reflection as a core element), strategies successful in one classroom might not succeed in another (Clarke et al. 2006). Educational interventions are influenced by contextual variables which shape their practicality, desirability and effectiveness (Clarke-Midura and Dede 2006). ‘Where the decision is made to replicate an initiative, it is important to ensure the right path is chosen.

Replicating complex or context-reliant initiatives might require a great deal of local adaptation to be successful' (Jowett 2010: 9).

Although discussed in other chapters, it is worth noting that although the Indonesian government wants educational reform in the direction of student-centred learning, it has not provided much guidance on how to achieve this. The researcher is a senior lecturer in graphic design at the university in which the interventions took place (i.e. she knew the organisation and its members and could hopefully claim some authority over colleagues to aid her in her research) and had closely studied the UK system before designing and implementing the intervention. Although time had been allowed to introduce and train tutors in reflective practice and small group teaching prior to the intervention, the effect of broader cultural issues such as the different way of questioning and unequal relationship between students and tutors (where tutor has full authority and power over students) was underestimated. This led to the conclusion that mere replication was not the way forward. This is illustrated in the different emphases and approaches between Fieldwork I and II with a move from replication to self-generated solutions (using action learning sets).

#### **4.5.1.2 Issues relating to conducting work overseas**

Conducting most of the research overseas, even in the researcher's home institution presented many research management issues. The researcher, having spent over a year away from her institution was considered an 'outsider' and was unable to exert the required control over the fieldwork and had to draw on her previous networks (e.g. for additional help with observations, setting up classroom environments). Although the interventions were planned (and material was piloted) in the UK, it was difficult to anticipate in advance issues relating to availability and layout of rooms, staff and student availability and the timetable.

Gaining buy-in and the confidence of staff and students was challenging in a culture in which design research and design pedagogy are comparatively novel. For example, tutors did not understand the need for experimental controls - so incorporated methods used in the research groups into their practice (e.g. peer-to-peer learning), rather than sticking to the agreed plan; students did not wholeheartedly support the research gathering process especially when it created more work for them. While these would almost certainly have been problems in the UK, there is a greater understanding of the research process amongst staff and students.

Briefing, debriefing and sharing of results were used to mitigate some of these effects. However, the issue of experimental control and the effects of uncontrolled variables meant that the quantitative data produced in the first intervention could not be used as intended although



some surprising discoveries were made which led to the adoption of a different approach and focus in fieldwork II.

#### **4.5.1.3 Translation issues**

As English is not the first language for the researcher, care needed to be taken in the translation of all materials. Translation of items was checked by the colleagues who worked in the graphic design and English department at the university in Indonesia to check on meanings. However, some core terms had no equivalent translation in Indonesia such as reflection, reflective practice, and approachability. This was problematic in explaining the significance of the research and in developing questionnaires.

Additional time was needed to transcribe the qualitative research into English. This again raised issues of reliability. However, reliability was increased through discussion with the research team, colleagues, and native speakers to avoiding different meanings and ambiguities in translation.

#### **4.5.2 Trustworthiness**

The trustworthiness of qualitative research is sometimes questioned by positivists because concepts of reliability and validity cannot be dealt with in the same way (Shenton 2004). Qualitative research results may appear subjective, which may throw light on their trustworthiness. Lincoln and Guba (1985) argue that the fundamental issue is about: “How can an inquirer convince her audiences including herself that the findings of an inquiry are worth paying attention to, worth taking account of? What arguments can be mounted, what criteria invoked, what questions asked, that would be believable on this issue?” (Lincoln and Guba 1985: 290).

To address the validity and reliability of qualitative research, Guba (1981) has developed four criteria for trustworthiness in qualitative research projects - credibility, transferability, dependability and confirmability. These are defined and discussed below:

##### **4.5.2.1 Credibility**

Credibility is used in qualitative research in preference to internal validity (how well an experiment is done). It deals with the question “how congruent are the findings with reality” (Merriam 1998). To give credibility, researchers need to show that they have accurately recorded the phenomena in question. This may be achieved in numerous ways. Shenton (2004) suggested the adoption of well-established research methods, development of familiarity with the culture of the participating research organisations, random sampling, triangulation, trying

to ensure the honesty of participants, iterative questioning, daily debriefing, peer scrutiny, and reflective journals authored by the researcher to counter subjectivity. According to Guba and Lincoln (1989), credibility is tested by checking the data with a sample of the participants or relevant colleagues within the research groups.

Throughout the research, steps were made to ensure credibility. For example, validated and piloted research instruments were used. The researcher was familiar with the cultural context of the organisation she was working in and took steps to immerse herself in the UK context. Methodological and informant triangulation was used in all studies and results compared to previous studies. A reflective journal was maintained and shared with peers and the supervisory team.

#### **4.5.2.2 Transferability**

Transferability refers to the extent to which the findings of one study can be applied to other situations (Merriam 1998). In positivism, this refers to the extent to which the work may be generalised to a wider population. Transferability of qualitative research results is problematic as they are closely related to a specific place and time.

The research has been based on a naturalistic study of cohorts of graphic design students in a UK and Indonesian HEI. The institutions (and cohorts) are considered representative of HEIs in both countries. As such, the results may have transferability to similar institutions and cohorts. The literature review points to the probability that both reflective practice and approachability are issues in teaching and learning for Indonesia (eastern cultures). From the QAA literature, it is evident that Coventry University has been exemplary in adhering to QAA guidelines regarding quality assurance procedures, teaching and learning process, and student engagement. It was also a former centre of excellence in teaching and learning with research-informed practice.

By recognised good practice, the methods used in each study have been documented in sufficient detail to provide opportunities for other researchers to adopt similar methods and avoid some of the pitfalls/biases in the present study (e.g. importance of embedding interventions and not overworking students/staff buy-in).

#### **4.5.2.3 Dependability**

Dependability relates to the positivist concept of reliability, i.e. that all things being equal the same methods, used on the same respondents will produce the same results. Credibility and dependability are closely related, with Lincoln and Guba (1985) stressing that a demonstration of credibility will go far to establishing dependability. To show dependability, the onus is placed

on the researcher to describe in as much detail as possible the manner in which the research was conducted (e.g. regarding research design and implementation, operational details of data gathering, and reflective appraisal of the project). This description allows the reader to judge whether the research practices have been adhered to.

Over the course of the research, individual studies have also been written up and presented to the research team, to peers and at conferences.

#### **4.5.2.4 Confirmability**

Confirmability relates to bias. In qualitative research, the onus is placed on the researcher to convince the reader that the findings have been derived from the experiences and ideas of the participants, rather than their preferences and interpretations. Issues relating to positionality are outlined below.

The main methods used to address confirmability were triangulation, reflection and using an 'abbreviated version of grounded theory' (Henwood and Pidgeon 2006) as a research tool, in which the structures and patterns within the data were allowed to emerge and suggest the research direction. In this, coded data from all studies were revisited continuously and compared for new interpretations. While not ideal, the value of the abbreviated use of grounded theory is recognised when there are time and resource constraints (Pidgeon and Henwood 1997).

The detailed analysis of research findings arising from the Fieldwork I and earlier studies (necessitated in part by external events) enabled a new concept, tutor approachability to emerge. This was considered to be a fundamental element in the creation of safe learning environments and for the development of reflection.

#### **4.5.2.5 Positionality and Bias**

The research arose out of the researcher's passion for improving the quality of teaching and learning in graphic design in Indonesia by taking a more student centred approach. Out of the observations in Year 1, the researcher believed that reflective practice, as conducted in the UK could increase student learning outcomes and satisfaction. This stance may have contributed to some biases in the first half of the study. However, as the research adopted a design research/action learning cycle, the results from the intervention study showed it was not possible for reflection to be imported, and led to a re-examination of early results, revealing the importance of approachability in the classroom. This reflective cycle enabled a more comprehensive understanding of the nature of the research problem and removal of bias.

## 4.6 Research ethics

All elements of the research were submitted to, and approved under the medium-high risk category of Coventry University Research Ethics Approval System. Five ethical approvals of the research were made as shown in Table 4.1

*Table 4.1 Ethics documents for the research projects*

Academic Year	Ethics Number	Research Studies
2011/2012	P4073	Reflective practice in teaching undergraduate graphic design
	P5181	Investigating students' experiences of reflective learning in graphic design studio practice in Indonesia
2012/2013	P9635	Action research project: applying the intervention of fostering reflective practice in the teaching and learning of undergraduate graphic design courses in Indonesia
2013/2014	P20589	The study of approachability (online survey)
	P21868	The study of approachability (action learning sets)

## 4.7 Summary

This chapter has described the research paradigm, approach and methods used in the research. The latter is explained in more detail in the relevant chapters. The ways in which data analysis has been conducted have also been discussed. As most of the studies used qualitative methods, the chapter has also outlined how rigour was introduced in the stages of data collection and analysis.

## Chapter 5

# Observational Study of Teaching and Learning of Undergraduate Graphic Design in the United Kingdom

### 5.1 Introduction

The starting point for the research was the researcher's experience of teaching undergraduate graphic design in Indonesia. Specifically, she observed that it was challenging to encourage students to recognise their mistakes during learning or to assess whether the students understood what was being explained to them in class. This prompted her, as a senior lecturer to look for other teaching and learning methods that could be usefully applied in Indonesia, especially given the required move to more student-centred approaches.

This chapter outlines the first stage of the research in which the researcher immersed herself in undergraduate graphic design teaching and learning in the UK, and then reflected on her experiences. The weaknesses of this approach (regarding the depth of data) were overcome in the subsequent study in which interviews were held with the UK tutors (see chapter six) for which this study provided the background material and a shared understanding of teaching practice.

#### 5.1.1 Current condition of teaching and learning in Indonesia

In Indonesia, when students enter high school in year 11, they can choose either science or social subjects both of which typically deliver learning through the transmission of information from tutor to student. This contrasts with teaching in the creative arts which requires students to be active, independent learners. Therefore, when students choose to specialise in art and design at university level, they may have had little exposure to the subject or to creative studio practice. Thus, young Indonesian students entering university may not be prepared for creative arts teaching pedagogy and will be tackling new subjects, taught in unfamiliar ways.

The researcher's experience of first-year graphic design enrolment in Indonesia has shown that students enrol in the course for three main reasons; they love to draw, have weak numeracy skills, and believe that graphic design is a 'cool subject' with high rates of employability after graduation in small and medium enterprises (SME). With such diverse motivations for selecting a graphic design, the faculty needs to consider students' personal development, to prepare them to learn in a university context.

Additionally, there is a push towards student-centred learning, in which HEIs are expected to treat students as adults, or independent learners, who recognise their strengths, weaknesses and learning styles, and who take responsibility for the management of their learning.

However, first-year students, when new to a subject and encountering different norms and forms of practice, may be poorly prepared to be reflective, independent learners. Moving to a more student-centred approach requires the recognition of the characteristics of young learners. The literature review discussed reflective learning as a way of transforming young undergraduate students into independent learners and as a means of improving student-centred learning in Indonesia, by encouraging students to be more active (Brockbank and McGill 2007) and responsible for their learning progression. Providing an excellent learning environment is one of the conditions of reflection (Moon 1999) that can provide a basis to build independent thinkers. In employability, reflection has a role as the means for students to obtain, maintain awareness of, express and explore their abilities in general and particularly in the recruitment process (Moon 2004).

### **5.1.2 Teaching and learning of graphic design undergraduates in the UK**

Reflective practice has been explored as a way to enhance personal and professional development in the UK (Moon 1999). As such it has become an integral part of teaching and learning in British universities, where students are considered to be adult learners, taking responsibility for their learning (Cottrell 2010). Through reflection, students can recognise their strengths and weaknesses and learn how to overcome the latter in order to achieve their goals better. This may be formalised as personal development planning (PDP).

Coventry School of Art and Design (CSAD - Coventry University, UK) has successfully used reflective practice and PDPs in some courses for many years. Students rate the quality of teaching and learning experience highly, and employability levels after graduation are high (THE 2017, The Guardian 2018).

Therefore, observation of the use of student-centred approaches to teaching and learning, and especially the use of reflective practice at CSAD, seemed an appropriate first step in investigating how this might be engendered in Indonesia.

The facilitation of reflective learning has been explored by Schaub-De Jong (2012). It includes elements of what students learn from a professional development course and the tutors' abilities to facilitate reflective learning. Her work provides a framework for both the observational studies and research undertaken to investigate how reflective learning may be

facilitated, e.g. through the small-group setting that may be effective in establishing reflective thinking skills of the learners (Schaub-De Jong 2012: 125).

### **5.1.3 Aim and objectives of the observational study**

The aim of the study was to gain first-hand experience of commonly used teaching and learning methods which supported reflective learning and independent thinking, especially in graphic design, with a view to understanding which teaching methods could be adapted to the Indonesian context to improve the quality of student learning. The objectives of this study were:

1. To identify the characteristics of student-centred learning (SCL) through the observation of undergraduate graphic design courses in the UK.
2. To identify the use of reflective learning in undergraduate graphic design courses in the UK.

## **5.2 Methods**

### **5.2.1 Research design**

This observational study used a qualitative approach following the pragmatism research tradition which focuses on using the methods most appropriate to achieve the objectives of the research (Savin-Baden and Major 2013: 60). Reality is seen as a process or experience which can be recorded. As this was initial research, a hermeneutic phenomenological approach was adopted (see chapter four).

Hermeneutic phenomenology (Savin-Baden and Major 2013) acknowledges that consciousness should not be seen as separate from the world since it is part of people's experience. In hermeneutic phenomenology, the focus is to describe the phenomena as they appear and reflect upon the lived experience. By interpreting the observed phenomena, the researcher can create meaning and develop understanding.

Thus, following an interpretative paradigm, hermeneutic phenomenology focuses on understanding the situated meaning of a human in the world, with key features of understanding phenomena, interpreting data, and using self-reflection (2013: 220).

### **5.2.2 Data collection methods**

Observations were made of the first-year undergraduate graphic design department at CSAD (Coventry University, UK) during two terms (autumn and spring 2011-2012). This involved approximately 65 first year graphic design undergraduates and three faculty staff undertaking modules in visual communication, typography, design in context, and integrated design at

CSAD. The observations included the collection of artefacts used to encourage students to record their thoughts, findings, process, self-assessment, and feedback to their peers. Of particular interest were small group tutorials, one-to-one tutorials, peer reviews and seminars in which reflective dialogues took place.

The observations remained unobtrusive and in a situation where the observer had no direct interaction with the people being observed (Bryman 2016). Note taking, photography and video (with permission) were used as appropriate to the situation, with the aim of avoiding influencing the behaviour of students and tutors.

The observations took place in two lecture theatres (Graham Sutherland Building and Ellen Terry Building) and a classroom/studio in Graham Sutherland building, for the modules Typography, Visual Communication, Integrated Design and Design in Context. Twenty-nine observations (totalling 50 hours) were made over two terms.

### **5.2.3 Data analysis methods**

The focus of interpretation was to understand phenomena or experiences, i.e. how a student-centred approach to teaching and learning was manifest, and how reflective practice was encouraged.

Keyword analysis (Savin-Baden and Major 2013: 435) was used to analyse the data from observation notes, pictures and video. The interpretation was guided by the notion of the search for essence, in which the researcher presents the meaning and context of the phenomenon from what was observed.

A theory-driven approach (Boyatzis 1998) was used to developing themes and codes, with the purpose of understanding how SCL could be recognised and how reflective learning is used in undergraduate graphic design courses in the UK. In a theory-driven approach, the researcher uses theories from textbooks and appropriate journal articles (in this case relating to student-centred learning, reflective learning, reflection, and reflective practice) as a starting point to investigate how the theories are applied and what will be experienced in the observation. This leads to the construct of meaning and understanding.

This approach can also be used in categorising the type of observational data that can be used as a starting place for the creation of codes which are then developed into keywords for data analysis. Savin-Baden and Major (2013) categorised the type of observation data in educational research as the physical setting, participants, activities, and interactions, delivery



of information, and 'subtle factors' (2013: 398). How these categories were applied in this study are explained as follows:

1. The Physical Setting: Observations were made of the teaching infrastructure and facilities such as the lecture theatres and the studio, including room layout, and arrangement of furniture for different activities. Observations included noting of equipment, appliances and design ephemera, through to the arrangement of chairs and desks to support seminar, small group discussions, workshops, and personal study, and how this produced an atmosphere conducive to learning which allowed students to feel safe, and comfortable to learn. This provides contextual information about physical environments.
2. Participants: This included both tutors and students. Observations were made of their roles and behaviour in individual and group activities. This included observations of how they moved and facial expressions. These can provide valuable contextual cues for understanding the relationship between the participant groups.
3. Activities: Observations were made of lectures, discussions, peer reviews, questioning, and feedback sessions with a focus on activities which could be linked to fostering reflection and reflective practice as a means of developing independent learners. The activities provided relevant information about the culture of learning and the value placed on acquiring specific skills. Studio practice included observations of taught modules and activities in the graphic design studio, which has briefing/debriefing, discussion, sketching, making artwork. The creation and use of artefacts such as student journals, Personal Development Plans (PDP) and portfolios were also observed. The use of learning materials such as introductory handouts for a new project, timetables and peer review forms were also observed.
4. Interactions: This considered how, where, when and whether participants came together and for what purpose. Interactions considered individual, group and peer to peer work, work amongst peers and interactions with tutors. This could be in lecture theatres, studios, and laboratory (for computer graphics technical support). It could be formal or informal, planned or unplanned, verbal or non-verbal. It also included an analysis of learning behaviours, e.g. when students worked separately from each other or kept to the same partner, and how they formed small groups, and how they communicated.

5. 'Subtle factors' were also recorded such as nonverbal or symbolic communication regarding cultural issues. This could include paying attention to participant's talk (including intonation) and body language.

Notes and photographs were taken, and their relevance and significance in relation to the objectives assessed.

## 5.3 Results

### 5.3.1 The physical setting

The physical learning environments were observed to assess how each space was designed to support the needs of the graphic design students. They included a lecture theatre, studio room, and computer lab. The library, although it could be categorised as a physical setting, was not included, as the focus of the observation was on activities in which students and tutors interact with each other.

#### Lecture theatre

It was felt that both the studio and lecture theatre had a pleasant ambience. This was evidenced by the behaviour of the students who attended the lecture - they displayed attention in listening to their tutor. A big screen was used to give a clear presentation, supported by audio amplification, so the tutor's voice was clearly heard.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.1 Lecture theatre, Graham Sutherland building (2011), private document.*

Teaching and learning took place predominantly in lecture theatres and the studio. Two standard lecture theatres were used for teaching the Design in Context module (see figure 5.1). Students were required to listen to the tutor for approximately 50 minutes. They were noted as paying attention to their tutor either by looking at the screen or taking notes.

### **Studio**

Lectures were provided to support students' knowledge about the topic or the module being undertaken. After the lecture, students would go to the studio for their next activities, such as a seminar or group discussion on issues raised in the lecture. Figure 5.2 shows the layout of a studio room that enabled students to carry out group discussions. The arrangement of tables and chairs are flexible depending on the type of activities in the studio.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.2 Year 1 studio room (2011), private document.*

The physical settings in the UK were more sophisticated than in Indonesia, although a lecture theatre, studio room, and computer laboratory were also provided there to support learning activities. However, in Indonesia, the number of lecture theatres was limited and had to support a large number of students. Therefore, the tutors often used a studio room for lecturing activities as well. The studio room contained individual desks for each student, but the arrangement did not encourage group learning. This layout accords with the reliance on traditional teaching methods delivered through lecturing and one-to-one tutorials, with no use of group learning.

### **5.3.2 Participants, activities and interactional setting**

This section provides the result of the investigation on how interactions were mediated among students, their peers, and tutors in the lecture or studio based activities. Of particular interest were the interactions which supported student reflection and the activities that were undertaken by students both individually and collaboratively.

### **Small-group discussion**

The students learned how to present their ideas and work to other groups without being accompanied by their tutor. This meant that the tutor encouraged the students to learn with their peers. However, the tutors did not leave the classroom. Instead, they walked around among the students. No tutors were involved in the peer discussion as seen in figure 5.3, but they had led them, step by step through the activities to fulfil a brief, and then took on the function of a moderator or a facilitator during the activities.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.3 Discussion among the students with their peers (2011), private document.*

Small group discussion was the most frequent activity as it encouraged students to be independent (not always be accompanied by the tutor) and collaborative (to be able to work with their peers). Sketchbooks were used by the students in this activity as a media to document the process of gathering ideas and idea generation. Tan (2008) argues that sketchbooks can be used to show student emotions and interactions. As such they may be a suitable means of supporting different learning styles and helping tutors to understand student work better. In the observation, students also showed their sketchbooks to tutors during discussions, particularly in one-to-one tutorials. This may be seen as an advantage for students to help them to explain what they are doing through their drawings and sketches. This is particularly useful for overseas students who may have language barriers to overcome. Therefore, in such cases, sketchbooks can be used to create a safe environment to learn.

### **Reflective writing**

Reflective practice can occur during individual and group work, either individually or in groups, with dialogues stimulating reflection. Writing about what is being discussed or being felt is also part of reflective writing. Here, students were encouraged to learn independently and

individually, through reflective practice. Figure 5.4 shows a reflection from a student's journal about the good and bad points of his work. Although the observations showed evidence of reflective practice, it was not clear whether this had an impact on learning outcomes. This required further study by interviewing their tutors (see chapter six).

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.4 Reflection on action: after the project was undertaken (2012), private document.*

### **Personal development planning (PDP)**

Students were required to undertake Personal Development Planning (PDP) in which they learn to create goals which are appropriate to their capabilities and ask themselves questions of what, why, who, when, where, and how. This is illustrated in figure 5.5.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.5 Personal development planning (2012) private document.*

## Seminar and critiques

Figure 5.6 shows seminar activity, where groups of 10 students were introduced by two others leading the discussion on a topic. The tutors' role in group discussion was as a facilitator, listening to the students rather than speaking, or as a moderator - supporting or sharing thoughts with the students who were in discussion. The tutors allowed time for all students to express their opinions before asking some confirmation questions. Tutors engaged in a variety of questions for clarification, to understand and challenge viewpoints, assumptions, and

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.6 Dialogues between the tutor and the students in seminar (2011)  
private document.*

perspectives, questions that probe reasons, evidence, implications, and consequences of the topic being discussed. In a group discussion, tutors needed to have excellent skills both in listening and asking questions which probed, challenged and developed the students.

In the seminars and critiques, students were given the brief and handout about the topic in advance. The tutors also provided students with written questions about the topic or the example of poster design. Students were required to give their opinion and address the set questions in groups or individually. A sample of the seminar and critique forms are provided in Appendix 5.1 and 5.2.

## Workshop

Studio practice does not refer to a place to conduct studio-based work, but more as an integrated course programme that provides different teaching and learning activities such as lecturing, seminar, workshop, peer review, small-group tutorials, and group discussion. In

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.7 Group activity during one-day workshop in the studio (2012), private document.*

studio practice, students manage their self-directed study. This activity may stimulate reflection, where the students can see what they have done and learn from their peers. Figure 5.7 shows an example of a workshop activity where the students were making artefacts as part of a group project. The timeframe for this was one day, to help students learn how to cope with the pressure of tight deadlines found in the real world.

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*Figure 5.8 Workstation in the studio room (2012), private document.*

Additionally, students conducted workshops in which they discussed their projects with their peers and moved to computer workstations to support their design activities. The student learning environments facilitated studio practice, enabling students to work in ways that

mimicked professional practice. The studio space provided all required facilities from project inception, through to discussion and brainstorming to final design work. Figure 5.8 shows how technology can accelerate and support the learning process to achieve the requirements of the workshop brief. The computers are located on the other side of the studio, making it easier for the students to complete their work on time. This shows that the learning environments in the studio teaching were designed like real practice, and allow students to become familiar with studio practice.

The students were also asked to learn to appreciate their peers' artefacts by providing marks

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*Figure 5.9 Presenting the result of the one-day workshop to the peers (2012), private document.*

as seen in figure 5.9. In the one-day workshop, reflective practice was carried out in groups and contained elements of both reflections in and on practice.

### **Self-reflection / self-evaluation**

Critical thinking is nurtured in the process of designing. Students are required to keep a learning journal, either as a sketchbook or written log. It shows a completed module self-reflection form in which students relate their experience during the module (see Appendix 5.3 and 5.4). The tutors then provide feedback on the action (for the future) which provides advice and encouragement on how they may develop their creativity in their next activities.

Critical reviews are beneficial. Their role to find better solutions in a group learning context. In the peer review session, all students provided feedback to other groups through a structured



feedback form provided by the tutor. These assist students in providing structured, concise and constructive feedback.

Tutor provided the feedback sheets on which students could give comments to their peers. Such activities supported student self-management, responsibility, encouragement of critical thinking and co-operative working (see appendix 5.5).

SCL and reflection were supported by creating an environment in which dialogues take place. To support and guide the topic that was being discussed in each meeting, tutors provide forms, e.g. for collecting the schedule that students can choose for the activities (for seminar and critiques schedule, APT schedule, and group discussion schedule). Students were given freedom to create their own schedule within the range of the module timetable.

In Indonesia, providing printed information is always problematic due to the limited equipment provided for making handouts. Instead, tutors write on the whiteboard at the start of the session. Feedback is carried out verbally in discussion between students and tutors without the guidance of printed forms. Students use their notebooks to write the feedback from their tutors.

The students could schedule their groups and times for a seminar activity. This shows that students were given freedom to choose (see Appendix 5.6). This also fostered responsibility, with students being expected to adhere to the schedule they selected.

### **Degree shows**

At the end of their degree (see Appendix 5.7), all students exhibit a portfolio of work at the Final Degree Show attended by family, friends, professionals, and experts in graphic design. It may be assumed that without reflective practice during the course, students would find it challenging to create a representative professional portfolio.

In Indonesia, students' project exhibitions and degree shows take place not only in the university, but also in the museum, the centre of culture, and in art galleries. Students and their communities take charge of planning and executing this.

### **5.3.3 Subtle factors: favourable climate and approachability**

#### **Dialogues**

The graphic design courses were characterised by a high level of dialogue and discussion about the projects undertaken. Therefore both students and tutors need high levels of listening

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.10 Small-group discussion with the tutor in the studio (2011), private document.*

and questioning skills. As seen in the previous figures of small group discussion and seminars (see figure 5.10) students attend carefully in the lecture and studio sessions, they were asked questions to stimulate thinking and create a discussion around the topics. In each observation, it was noted that in-depth questioning, listening and answering skills were encouraged intensively.

#### **Positive approach in providing written feedback**

At the end of the module, tutors marked the students' work and provided written comments both critically and positively so that the students know in which areas they had succeeded and in which areas they needed to improve (see Appendix 5.8).

#### **Students' support through the academic pastoral tutorial (APT)**

At the end of each term, students have an opportunity to talk face-to-face with their tutor about their progress, achievement, and any obstacles. The APT usually consists of a set of questions (see appendix 5.9) that are put to students about their studies in a reflective practice format that recognises the experience, reflections on that experience and planning.

## Approachable tutors

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 5.11 The tutor immersed with their students during the group discussion (2012), private document.*

The tutors were friendly and easy to talk to (common elements of approachability), which that they were sensitive to the need to provide a safe environment in the studio in which students could feel welcome and invited. This may be seen as a characteristic of a good rapport.

Tutors took active steps to be seen as approachable (see figure 5.11). They remained with the students, walked around the learning environments and immersed themselves in what students were doing in groups. In small group discussion between students and their peers, the role of the tutor was as a facilitator helping the students, while in small group tutorials, the tutors acted more as an adviser in giving feedback on students' work. Approachability may be seen as a way of establishing dialogues within a supportive environment. Tutor approachability may create a safe learning environment that enables reflection and independent thinking in students.

Reflective dialogues featured a lot in the discussion between the tutors and the students, e.g. by asking them questions, using how and why questions. The tutor led the students to think more, not directly answering their questions but giving them (for example) a link to a website or asking other students to answer.

By contrast, in Indonesia, the activities that involve students in a group discussion and encouraging them to learn from each other does not occur. Although, there is a module at the higher level of the course that requires team-work. Students are asked to work in groups, but

without encouragement in advance. First-year students are given individual module and get feedback only from their tutor. Such methods are not supportive of independent learning, which tends to happen within a social environment. This indicates why SCL is challenging in Indonesia, as there is a need to move away from traditional teaching practice.

### 5.3.4 Overall results

The observations were coded as outlined in table 5.1. The essential factors of SCL and reflective learning were constructed (using the literature review and observations) as relating to critical thinking skills, active learning, independent learning, positive interactions, and social/collaborative learning. Table 5.1 qualitatively summarises the results of 50 hours of 29 observations showing the coverage of essential components of SCL against different teaching and learning methods. The greater the number of 'x's the more frequent was the occurrence of the factor.

*Table 5.1 The spread of SCL across different teaching and learning methods*

Teaching and learning methods	Essential factors of SCL				
	Critical Thinking Skills	Active Learning	Independent Learning	Positive Interactions	Social/ Collaborative Learning
Lecture theatre	X	X	X	X	X
Studio room	X	X	X	X	X
Computer lab	X	X	X	X	X
Group discussion	XX	XXX	X	XX	XXX
Peer review	XXX	X	X	XX	XXX
One-to-one tutorials	XXX	X	X	XXX	X
Small group tutorials	XX	XXX	X	XXX	XXX
Reflective journal	X	X	XXX	X	X
Personal development planning	X	X	XXX	X	X
Seminar and critiques	XXX	XX	X	XX	XX
Workshop	X	XX	XX	XXX	XXX
Self-reflection	XXX	XX	XXX	X	X
Degree shows	X	XX	X	XX	XXX
Questioning	XXX	X	X	XXX	X
Dialogues	XXX	XXX	X	XXX	XXX
Written feedback	XX	X	X	XXX	X
Academic pastoral tutorial (APT)	X	X	X	XXX	XXX
Approachable tutor	X	XX	X	XXX	XXX

## 5.4 Discussion

The observations revealed that an SCL approach was embedded throughout the curriculum, and importance of the student-tutor relationship, classroom management, and learning environments in supporting its successful implementation. The identification of SCL and

reflective learning were discussed and aligned to the literature review. This section discusses the findings of the observational study in relation to the research objectives.

#### **5.4.1 The identification of SCL environment in the teaching and learning of undergraduate graphic design courses in the UK**

From the analysis of the activities and artefacts, it was found that reflective practice was embedded throughout the teaching and learning programme as one part of SCL implementation. By using the theory-driven approach to categorisation, observations for the SCL environment (which promotes reflection and builds rapport) were coded as listening and questioning skills; active learning, reflective writing skills, studio practice environment, critical thinking skills, written positive feedback, and academic pastoral tutorials.

Weimer (2013) outlines some principles to be considered regarding building SCL environments. These principles are linked to the observations as follows:

1. Tutors let students do more learning tasks. Examples were seen through group tutorials, and students giving feedback to each other through peer review activities.
2. Tutors do less telling so that students can do more discovering. The observations of both the one-to-one and group tutorials showed that tutors rarely told students what to do. Instead, they asked thoughtful questions such as 'what have you done?', 'what worked well and what did not?', 'what would you do differently?'
3. Tutors provide questions within handouts in each meeting with students, and they were encouraged to find the answer to their questions by exploring more.
4. Tutors attend to the instructional design carefully. They managed the timetable, prepared handouts and teaching materials. This demonstrates their professionalism and responsibility to their teaching activities and their commitment to the students
5. Tutors encourage students to learn from and with each other. This was observed in small-group tutorials, group discussions, peer review, seminar, and critiques. The tutor took a role as facilitator and minimised their interventions.
6. Tutors and students work to create a safe and comfortable space for learning. This was evident from the way tutors were immersed in group discussion, displayed a close relationship yet respected each other space, and created dialogues with the students. The positive environment was captured by looking at tutor's and students' behaviour during the observation which showed comfortable gestures and confident body language which is interpreted as showing they felt at ease peer-to-peer discussion and asking questions of their tutors.

7. Tutors provided positive feedback in each module and used feedback to motivate students.
8. Tutors encouraged students to make self-evaluations and stimulated peer to peer learning. This is to encourage students to be more critical in analysing their projects so that they can reflect on their mistakes.

In terms of approachability, tutors appeared to be friendly, willing to engage with students about their work, to start questioning and created dialogues with them, and had sufficient time for their students. Being approachable is one of the characteristics of effective teaching in higher education and may improve its quality (Delaney et al. 2010). The importance of creating a safe space in student-tutor interactions is discussed in the interviews with tutors (see chapter six). The 'safe space' was observed through staff and student engagement in the studio.

In contrast, the researcher's experience of Indonesia has been that tutors follow a more traditional teaching practice and do not work towards integrating an SCL approach across their activities. As such the UK observations were believed to show best practice in the implementation of SCL, which could be tried out in Indonesia.

#### **5.4.2 The identification of reflective learning as an implication of SCL**

Questioning and dialogue are aspects of critical thinking that are important in empowering reflection. This Socratic tradition is more prevalent in western cultures that foster questioning and dialogue (Lam 2011). Asking students questions that lead to reflective dialogues is vital in improving reflective learning. The right level of questioning will prompt students to reflect on their learning process and actions.

In creating an environment that can encourage reflection, Moon (1999) argued for the need to provide an emotionally supportive environment in which students feel safe to take risks in expressing their ideas. This was identified in the observations mostly in small group tutorials and group discussions between tutor and students, where the tutor's role was more of a facilitator, and aligned with the study of Thomas et al. (2015) about the importance of fostering independent learning. Tutors never showed intimidating behaviour to their students. The dialogues occurred in an open, non-critical and safe environment. This accords to Holley and Steiner's (2005) study on the importance of creating a safe and comfortable learning environment.

Studio practice was designed with rich learning activities such as group discussions, seminars, critiques, and workshops. Those activities were designed to support active and social or collaborative learning. Reflective writing and PDP were provided to support independent

learning. The delivery of information gives the students freedom to create the schedule to attend seminar, critiques, and APT. Tutors provided a timetable for the formal meetings in the studio, but students were given freedom to set their own deadlines to complete each task and had the opportunity to revise their work until the deadline for portfolio submission. These activities and the process of teaching and learning show the characteristic of SCL (Pine and Boy 1977, Weimer 2013).

In Indonesia, the term of reflective learning including reflection and reflective practice has not been considered or mentioned in any Indonesian higher education statutes nor qualification frameworks. Reflection may happen naturally in teaching and learning. However, it is argued that reflection needs to be fostered to support students (and also tutors) to create deep and meaningful learning.

These findings will be built on in the next chapter. The study enabled a richer understanding of teaching and learning in the UK. In the next stage of the research, the key differences in the process teaching and learning between the UK and Indonesia will be explored further. This will be used to obtain more detail of the phenomena being studied and to inform the development of teaching practice in Indonesia.

## **5.5 Conclusion**

In Indonesia, the culture of questioning students is very different from the UK. Most of the questions given to students do not prompt reflection even though the typical how and why questions are used. For example, in the context of discussing student sketches, tutors are more concerned about why students did incorrect or poor sketches. They ask them to explore and develop their ideas. According to the researcher's experience, the role of tutors in Indonesia is to ask students to find the right answers. When a discussion happens, it is completed with judgemental statements from the tutor. The role of the tutor is more similar to that of a client than a facilitator. Although in some cases this may be beneficial as a reflection of professional practice, the tutor may appear less approachable.

Gaining the valuable examples and information from the UK observation, it is argued that it is essential to foster the student's ability to evidence their reflections in a media which is comfortable and they can use daily to record and look back on their learning. Moreover, the ability to reflect is also required in SCL environment. Since this preliminary study was constructed by the researcher using her own experience, the study may be seen as subjective. Therefore, the next study aimed to investigate in more detail differences in reflective learning in the UK and in Indonesia's teaching practice.

In summary, the key differences between the educational contexts related to how to provide teaching activities that enable students to be a reflective practitioner, the manner of questioning, and management of the classroom and learning materials. These need to be improved in Indonesia if student-centred learning can be implemented appropriately.

## **5.6 Reflection on the study**

Unobtrusive observations were considered the most appropriate research method in the exploratory phase of this research. Participatory observations were not possible owing to cultural and language barriers. Coming from a very different educational culture, it was important for the researcher to observe best practice in how creative and reflective practices were supported.

The study was limited regarding the time frame over which it occurred. Although three modules were selected, the sampling was not evenly distributed because of module clashes. Rather than an in-depth, longitudinal observation of one module, different methods of teaching and learning were sampled from different modules. As this was an exploratory study, ethical clearance was not sought. Therefore, the material produced by students (and their marks) could not be carefully examined, with reliance placed instead on (photographic) capturing of the mechanisms through which reflection was supported. The weaknesses of this approach (regarding the depth of data) were overcome in the subsequent study in which interviews were held with the UK tutors (see chapter six) for which this study provided the background material and a shared understanding of teaching practice.



## Chapter 6

# Comparative Study of Reflective Learning in Undergraduate Graphic Design Courses between the United Kingdom and Indonesia

## 6.1 Introduction

This chapter leads from the observational study of teaching and learning in the UK outlined in the previous chapter. Chapter five presented evidence of the way in which reflective learning formed an intrinsic part of the curriculum and was embedded in various ways, e.g. in student self-assessment, peer review and small group activities, reflective journals. In the observed graphic design courses reflection was conducted in and after projects in all modules, and in compulsory personal development planning (PDP) modules. The observational study showed how students were encouraged to take responsibility for their learning, manage their time and comport themselves in a professional manner.

While showing the environments and mechanisms supporting student reflection, the exploratory study did not provide opportunities to explore why staff considered it to be important or the attitudes of students to their learning experiences.

### Aim and objectives of the study

This study aimed to understand more about attitudes towards and experiences of employing reflective learning in the UK and to understand ways in which this might be different in Indonesia, bearing in mind that the overall aim of the research as to improve teaching and learning in Indonesian undergraduate graphic design courses. The objectives of this study were:

1. To identify how reflective learning is supported in undergraduate graphic design courses in the UK through interviews with UK tutors.
2. To identify the difference of teaching practice between the UK and Indonesia through interviews with tutors from both countries.
3. To investigate student experiences of teaching and learning in the two countries.

These results were used to shape and inform the next stage of the research designed to transfer learning about the way in which reflective learning is used in the UK to a similar course in Indonesia.

## 6.2 Methods

### 6.2.1 Research design

This study used a mixed method approach consistent with pragmatic qualitative research. This comprised three parts. The research instruments can be inspected in Appendix 6.1 – 6.3.

1. The STERLinG questionnaire (Schaub-de Jong et al. 2011) was administered to first-year undergraduate graphic design students Coventry University (UK) and the Institut Teknologi Nasional - Bandung (Indonesia) to compare student experiences
2. Face-to-face, semi-structured interviews were held with representative graphic design tutors in the UK and Indonesia in the same period. The purpose of these was to investigate how reflection is fostered within the teaching and learning, and, in the case of the UK, to gain more information and confirm the results of the exploratory study.
3. Focus groups were conducted with representative Indonesian graphic design students to augment the first-hand experiences of the researcher as a lecturer in undergraduate graphic design<sup>12</sup> and to confirm the findings from the STERLinG questionnaire.

### 6.2.2 Data collection methods

#### STERLinG questionnaire

The STERLinG questionnaire (Schaub-de Jong et al. 2011) (see Appendix 6.1) was given to students in both the UK and Indonesia to compare experiences of small group working, this being one of the most important techniques in which reflective learning is promoted in the UK, as evidenced in the exploratory study and interviews with the tutors.

The questionnaire consists of three groups of questions which enable students to rate the extent to which tutors provide reflective learning by supporting self-insight, creating a safe environment, and encouraging self-regulation in their students. Survey completion was anonymous and voluntary. The questionnaire was given to students attending their last session with their tutor, and they completed it in the classroom.

#### Semi-structured interviews with the UK and Indonesian tutors

Both the UK and Indonesian tutors were interviewed to obtain their experience in teaching undergraduate graphic design courses. The purpose of the interview (see Appendix 6.2) was to understand further how teaching and learning in graphic design are conducted in both

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<sup>12</sup> It was not possible within the time frame of the PhD to conduct a detailed, comparative observational study.

countries and the potential for transferring reflective learning from the UK to Indonesia, as a means of developing a more student-centred approach to learning.

Semi-structured, face-to-face interviews were held with 10 UK tutors with the background of fine arts (three tutors), art historian (one tutor), illustration graphics (one tutor), and graphic design (five tutors). For Indonesian tutors, face-to-face interviews were held with ten tutors (two fine arts tutors and eight graphic design tutors).

### **Focus Groups with Indonesian Students**

Three focus groups were conducted with the first-year Indonesian students to gain more information about how their tutors employed reflective learning. The focus groups schedule is provided in Appendix 6.3. This supplemented the prior knowledge of the researcher who was a staff member of the undergraduate graphic design team before undertaking this research.

Following ethical clearance (see appendix 6.4), semi-structured interviews were held with 10 UK tutors who had been observed during the initial study. Their first-year students (31 students) were asked to complete the STERLinG questionnaire (Schaub-de Jong et al. 2011) towards the end of their first year of study when they were able to reflect on the quality of small group work. The same questionnaire translated into Indonesian was given to 51 Indonesian students. Face-to-face interviews were also held with 10 Indonesian graphic design tutors.

## **6.2.3 Data analysis methods**

### **Analysing quantitative data**

The STERLinG Questionnaire (Schaub-De Jong et al. 2011) was created to evaluate tutors' competencies in facilitating reflective learning. The questionnaire is divided into three sets of questions: supporting self-insight (question 1-18); creating a safe environment (question 19-25), and encouraging self-regulation (question 26-36). The questionnaire comprises a series of statements which are marked on a 1-5 scale regarding agreement or disagreement. Non-parametric paired sample T-test was used to analyse the data.

### **Analysing qualitative data: interviews and focus groups**

Thematic analysis (Bryman 2016) was used to analyse the results from the interviews and focus groups, to produce a detailed and systematic coding of the categories and the themes (see also chapter three). A systematic approach was taken to open coding to create themes, which were then grouped into categories relevant to the aims of this study (Boyatzis 1998; Bryman 2016).

## 6.3 Results

### 6.3.1 STERLinG questionnaire

34 students completed the UK survey, of which 31 were considered valid. The Indonesian university returned 51 valid forms. In both cases, the students were of mixed gender and ability and were in the first year of their study. Overall results are summarised in Table 6.1.

*Table 6.1 Overall result of STERLinG questionnaire*

	UK	Indonesia
Number of students	31	51
Overall mean	3.170	2.426
Standard deviation	0.294	0.309
<i>Questions number 1-18 relating to the tutor's competencies in supporting self-insight</i>		
Mean	2.975	2.354
SD	0.253	0.307
Significance ( <i>p value</i> )	0.000000427977	
<i>Questions number 19-25 relating to the tutor's competencies in creating a safe environment</i>		
Mean	3.461	2.387
SD	0.167	0.367
Significance ( <i>p value</i> )	0.000891011	
<i>Questions number 26-36 relating to the tutor's competencies in encouraging self-regulation</i>		
Mean	3.305	2.569
SD	0.169	0.248
Significance ( <i>p value</i> )	0.00000961226	

Table 6.1 shows that UK students rated their tutor more highly on all questions as shown in the higher mean values in all categories. Independent t-tests were carried out for the 3 groups of responses to the questions, and it was shown that there was a significant difference ( $p < 0.0001$ ) between the UK and Indonesian students on rating their tutors' competencies in providing reflective learning.

The result shows that Indonesian students rated the ability of their tutor to facilitate reflective learning lower, particularly in the category of creating a safe environment. While this alone may not provide sufficient evidence to conclude that tutors need help in creating safe classroom environments as one of the conditions in facilitating reflective learning, the results agree with those derived from other parts of the research (Karnita et al. 2013).

### 6.3.2 Semi-structured interviews with the tutors in the UK and Indonesia

In the interviews, tutors were asked to consider, whether and how students are taught to reflect and the benefits of this, and how they use reflection to develop course material (reflective tools and teaching portfolio). It was important to recognise whether there were different perspectives and perceptions about reflection, reflective learning, and reflective practice; since those, the terms are not used widely in Indonesia. The main themes related to providing feedback, fostering reflection, learning activities that promote reflection, reflection enablers, drawbacks of reflection, and reflective practice tools that are encouraged in the teaching and learning.

Table 6.2 shows some examples of the interview transcripts, based on the interview schedule that was prepared. The interview was designed to be semi-structured to enable the researcher to ask in more detail about the answers that may lead to another issue that related to the aim and objectives of this study.

In general, the tutors in both countries experienced difficulties in motivating students to be more reflective. Although tutors in both countries used questioning of students, there was a difference in the type of questions used.

#### Definition of Reflective Practice

Regarding defining reflective practice, all tutors considered that reflection occurs naturally. However, the UK tutors discussed the steps of reflection and gave examples of reflective questions. The Indonesian responses explained it as evaluation, and one tutor perceives that reflective practice is a part of the learning process so the students can recall their memory.

“I suppose reflection is kind of looking back on things you’ve done ... things that have happened and thinking about what changes that they’ve made, and how you could change things ...” (Tutor 7, UK interview).

In Indonesia, reflective practice does occur within learning activities, during the interaction between students and tutors in the studio. However, it was not evidenced in writing or mentioned in design briefs or the assignments. The Indonesian tutors found it more difficult to understand the term ‘reflective practice’, but in general, related it to their teaching practice, as an activity in which they ask students questions and how they evaluate the sessions.

“It is when I encourage my student to know more about the lesson by giving them questions or persuading them to ask questions” (Tutor 1, Indonesia interview).

Table 6.2 Examples of comparative interview results between the UK and Indonesia

No	Interview schedule	The UK tutor interviews	Indonesian tutor interviews
1	How would you define reflective practice regarding your teaching?	"To plan for more teaching, so you reflect on your session, you do Kolb's experiential learning cycle...we do it by nature, it's by virtue of being creative, you're constantly reflecting on past experience." (tutor 4)	"It is a type of evaluation of the lessons, whether it has reached the goals or not" (tutor 4). "It is a natural action that can happen to everyone" (tutor 7). It is a part of the learning process that when students recall their memory of the lesson I have been taught to them (tutor 10).
2	How do you initially encourage students to be reflective?	"Students have to carry a small pocket-sized sketchbook. Initially, it tends to be dominated more by images rather than text, but we encourage them to make more note taking as well" (tutor 1)	"By giving them some test" (tutor 2) "By asking them a question" (tutor 5). "By giving them a task and ask them to present their work" (tutor 8).
	What are the best ways to encourage them to be more reflective?	"Within the tutorials, the studio practice that we undertake we provoke students all the time for a discussion and dialogue...it's the questioning, that's really important" (tutor 9). "I think some of them [students] respond better to different things...some of them really like talking, some of them really like doing the peer review stuff, some of them are very self-conscious about it" (tutor 10).	"By getting closer to them, ask them about the lesson personally, one by one" (tutor 3). "By building a discussion, I can get information about the way they think, respond and even the way they implement their lesson" (tutor 4). "The workshop, because they can use their verbal and non-verbal activity when to interact each other" (tutor 10).
3	What factors do you think affect their reflective practice? (e.g. Learning style, technology proficiency, ability in English, personality)	"Sometimes a student can often be thinking about their grade, so they were projecting forward without accessing what has happened in the past" (tutor 1).	"Willing to learn"(tutor 1) "Awareness, understanding, and motivation" (tutor 7) "Ability to record the lesson" (tutor 10)
4	Have you ever found any difficulties when asking reflective questions to the students? If yes, what is the nature of the problems and how do you overcome them?	"Yes, it's very difficult because many students say 'why am I reflecting? What is the point?' because many students see the undergraduate as being a kind of direct line to some kind of employment and they sort of think the course is just constructive all the time so 'you don't look back, what's the point?' I think PDP was a recommendation"(tutor 8) "My experience with Chinese students...they were less prone to ask questions...and they are sometimes...look nervous when you ask them some of these questions...but	All tutors answered yes to this question.
			"Silence and I try to explain again" (tutor 1). "They do not know what the main problem that we learn is, we discuss. By explaining them clearly" (tutor 7). "They are failed to remember the lesson. By asking all of the participants" (tutor 10).

No	Interview schedule	The UK tutor interviews	Indonesian tutor interviews
		I take a long time to give them confidence that they feel they can engage in that act" (tutor 9)	
5	Should reflective learning be assessed? Please give reasons why and how you would do this?	"I don't think reflection has to be written...we make it written so that we can assess it...when I was a student, it wasn't assessed, or the assessment was on the artefact" (tutor 2)	8 of 10 tutors did not answer this question. "Yes, by giving them exam then I know how far they reflect" (tutor 8)
	How do you assess the reflective outputs of the students, when they may be using different tools/have different rates and ways of working using different technology	"Reflective practice is not only in writing, it's in the studio...through sketchbooks, journals, notebooks...and is questioning and is growing is reflective, it doesn't need to be authenticated through written words..." (tutor 2).	All tutors did not answer this question of how they assess reflective outputs. Instead, they answered by the idea of giving feedback as a form of reflective outputs.
6	To what extent can reflective practice contribute to learning goals?	"If the students reflect well upon their experience even if they were, even if the experience was absolutely awful... if they reflect upon it, they must achieve well in that learning outcomes"(tutor 7).	"To the level of understanding of each student. They know what they must do and don't" (tutor 5). "Make the student understand the importance of a process to achieve the goals" (tutor 9).
7	What are the benefits of reflective practice for you and the students?	"I see my experience, the students that we have graduating now that have gone through the 3-year programme are...more articulate about themselves in their practice, they are more self-aware...and I believe that they are more confident about their own abilities" (tutor 9).	"For me, it is important to make me more understand what students need, and for the student, they can improve their thinking and the way they see something" (tutor 3).
8	I was thinking about the student projects, so when they are given a design brief – at what stages would reflection be most helpful to them, e.g. while they are doing it after they have done it?	"I would say from the get-go, from the very start I think you know it's we would hope that it's an ingrained process that you get the brief, you reflect on the brief and you are reflecting and evaluating your responses to that brief" (tutor 3).	"While they are doing the task and after they have done it, I can see their improvement day by day" (tutor 4). "After they have done it. I appreciate their result" (tutor 6).
	(Would you give some examples of reflective questions on each stage?)	"It's always questioning...is that in school and college they always say 'who did this? When was it done? How was it done?...at university, the question is 'why?' why have you done that, why did this happen, why are we doing it?" (tutor 8).	Three tutors did not respond to this question, and others responded "asking why." "Do you remember my last explanation? Could you explain it?" (tutor 1) "What do you think about this? Why? Any other examples?" (tutor 5)

No	Interview schedule	The UK tutor interviews	Indonesian tutor interviews
9	In what teaching activities can reflective learning affect the most improvement? (lecturing, seminar, workshop, one-to-one tutorial) moreover, why?	"I don't think I could say to you...group activity or small work...or one to one or anything is more effective than...than the next type of session. I think students work and learn...we know that all students learn in different ways, we that you know, individuals have different motivators" (tutor 9).	"In lecturing, because when students in studio, they barely pay attention to a theory I explain. I choose a theory to make their brain works" (tutor 5). "Discussion, because when we build a discussion, we can position their mind in us, so that it will be a good way to communicate each other" (tutor 9). "Through a workshop, because they do practice and theory too, at the same time" (tutor 10)
10	Do you use various reflective tools to develop your teaching? (Can you mention it and why you choose that tools?)	"I know that certainly in the studio, there are a group of people go to students and staff and you have a discussion...seminars where we used to talk to reflect on things, individual tutorials where there's a one to one, and then you start having a dialogue...you need to have a variety of ways of teaching in order to turn up that because it's both mentally and physically" (tutor 6).	"By reading, make notes for everything I did, and by asking colleagues about my teaching. From that tools, I can explore myself what to improve in the future" (tutor 4). "By brainstorming with my colleagues. Learning from others' experiences makes us understand problem easier" (tutor 8). "By using group on FB and write keywords in my gadget, because, by that way, I can start sharing the matters differently" (tutor 9)
11	How do you use it during your teaching practice?	"I think students seem to like to have written feedback...I actually find it much, much better to feedback face-to-face...but I changed it so that they receive both written and verbal feedback...so the students have to present their work, their assessment and they were feedback verbally there and then also written feedback is give there and then" (tutor 7).	"When I have a good matter to share, I will give them a handout, but it rarely, I usually share it verbally" (tutor 4). "Combine with other's experience and adjust it for my teaching practice" (tutor 8). "I use them outside the class; I use this way to catch up my students differently" (tutor 9).
12	In Graphic Design courses, what do you think are the value of e-portfolios to the students?	"It's useful; I think the utility of being able to share material with colleagues, prospective employers, clients...even while they are studying to actually build up a safe repository that everything can be held in you know...that's very important" (tutor 5).	"They can publish and see the process they ever made since their study activity" (tutor 4). "They can get feedback from others; then they may understand which part is weak, which part that is strong in their result" (tutor 7). "It encourages the student to be confident and has the courage to publish their works without worrying if it is good or bad" (tutor 9).



### **The benefit of reflective practice**

In UK interviews, the tutors explained clearly the benefits of the reflective practice to their students. As shown in table 6.2, one tutor admitted it was difficult to tell students about the importance of reflection as they questioned its benefits. In the UK reflective practice is taught because, as an artist or a designer, they have to be able to verbalise their ideas with their client or sponsor within their professional field.

“...that reflective practice that we teach enables students to articulate their ideas about their own work right from the very get-go of that process so that they can improve their work...” (Tutor 3, UK interview).

Another UK tutor reflected that she had to keep reminding her students of the benefit of reflective practice as graphic design students do not like writing.

“We have to remind them that they were doing a university degree...and as part of your professional life you have to write...you know, you have to be able to tell people about your ideas, your thoughts and lots of design...” (Tutor 9, UK interview).

Indonesian tutors were able to give opinions of the benefits of the reflective practice.

“For me, the reflective practice may make me understand student more, and for the student, I hope they can review their learning process and improve it...” (Tutor 9, Indonesia interview).

### **Assessing reflective practice**

As shown in table 6.2 one UK tutor mentioned that reflection should not always be in written words. It is encouraged in this form in higher education so it can be assessed in conjunction with the artefacts or design outputs.

The UK tutors commented that recording reflections and willingness to learn how to externalise reflections are key to improving reflection. Students can be easily distracted. Reflections or key learnings may be forgotten if they are not externalised. Therefore, reflective outputs are assessed through the evidence exhibited in students' sketchbooks, journals, and reflective writing.

“I'd say keep it, that's evidence of your reflective process, that's where it went wrong you've reflected on the process this is where it went right', so we're keeping a record of it so we can see that they're actually using reflective processes and practices” (Tutor 4, UK Interview).

All Indonesian tutors find it difficult to give an opinion on assessing reflection. 8 of 10 tutors had no responses to this question, while two tutors said that reflective practice might be assessed by giving exam or feedback.

“Yes, by giving them exam then I know how far they reflect” (Tutor 8, Indonesia interview).

“Yes, because by that assessment we can use to overview. I always write the feedback but not all of them I can share” (Tutor 9, Indonesia interview).

### **Cultural differences in fostering reflection**

It takes time to encourage and embed reflection when cultural differences may make it hard for some students to engage in this. In the UK, cultural diversity in the student body occurs because students come from different countries,

“I found that mostly with Chinese students... I suppose yeah...more than Korean students, I think Korean students embrace it [reflection] more... however, it can be that way with certain European students...but I don't think there are stereotypical Chinese students...but I think everyone's different and you know...” (Tutor 7, UK interview).

“I get the sense that in China there's a very much a culture of the teacher will say 'do this', and the student will do it... and I think when they come here; particularly the Chinese students are a little bit of risk of feeling abandoned because we say 'this is the brief, go and investigate' and they go 'oh what do I do?'...'where do I start?'...” (Tutor 10, UK interview).

In Indonesia, the cultural issues occur among different ethnicities in the country, e.g. students who came from Java and outside Java may behave differently and have different levels of knowledge. However, the main issue for Indonesia regarding fostering reflection was related more to the culture of questioning.

### **The importance of dialogues and questioning**

Tutors in the UK stressed the importance of questioning that leads to dialogues as essential in fostering students' reflection, as well as the need to embed reflective practice in all teaching activities. It was suggested that the best way to increase students' reflective ability was to be with them in the studio, discussing their achievements and stimulating reflective ability by providing critical questions (how and why).

“I think with Asian students there's a culture of not questioning...so you're not encouraged to question your teacher whereas we in the UK encourage right from the get-go ask me questions about this, you know, what do you think about this, and that teaching is very much a dialogue whereas culturally not just for Asian but many other cultures as well” (Tutor 3, UK interview).

"The key to success is dialogue, the key to success is a conversation ...is tutorials, is questioning the student 'why have you done that?' 'how do you think you can do that better?' how have you thought of this?' a lot of it is in the questioning and, and then that draws out reflective practice" (Tutor 4, UK Interview)

In Indonesia, teaching students to be more critical is difficult because the tutors need to make a huge effort to explain this. Some tutors tried to build one-to-one dialogues, some tried to explain more, and some tried to stimulate students with questions.

"They didn't understand what the main problem was, we discussed more, and I had to explain them more clearly" (Tutor 7, Indonesia interview).

"I tried to overcome this by getting closer and build one-to-one discussion" (Tutor 9, Indonesia interview).

"They failed to remember the lesson. I tried to repeat by asking questions to all students in the class" (Tutor 10, Indonesia interview).

### **Creating a safe environment for reflection**

The tutors also stressed the importance of their approachability in providing a safe environment for the students as noted below:

"You have to create a safe space so ...a safe space ...so that ...students can come back to you, they can perhaps ask a question, they can react to what you have said knowing that whatever they say" (Tutor 6, UK Interview).

In Indonesia, the tutors tried to find another way to communicate with their students when they find their students get confused in understanding the topic. Some tutors noticed the main problems was silence and shyness.

"Silence, and I try to explain again" (Tutor 1, Indonesia interview)

"Shyness, so I tried to make they talk by grouping them" (Tutor 8, Indonesia interview)

One tutor tried to get closer to students and remember students' name

"I try to get closer with them, starting to remember their name, hobbies, or everything about them as long as it can help me to know them better" (Tutor 2, Indonesia interview).

This supports the view that a safe environment is crucial in providing reflective learning. This confirms the findings from the STERLinG questionnaire.

### 6.3.3 Focus groups with Indonesian students

As observations could not be made in Indonesia at this time in the research cycle, focus groups were used to gather information about the perceptions of Indonesian students concerning the extent to which their tutors encouraged reflective learning. The students were a subset of those who had completed the STERLinG questionnaire. 17 students were randomly assigned into three focus groups in which they discussed the teaching style of the tutor they had previously evaluated. The key themes which arose are listed below:

#### Learning activities in the studio

The students were asked about what learning activity they would like to have in the studio other than one-to-one tutorials and lectures that could make them feel more able to express their opinion. Some students said they are comfortable with one-to-one tutorials, but some students who have problems in interaction with the tutors prefer to group discussion.

“...because mostly we don’t always understand what our tutor means, having a small group to discuss is needed” (the student in group 2).

“I would prefer individually [with the tutor] and in pairs, because we can discuss and also share our feelings or problems, like a personal discussion” (the student in group 3).

#### The use of a sketchbook

Although the tutor suggested that students recorded their design process in sketchbooks, little attempt was made to encourage reflective ability. Without the advice of their tutors, students did not know how to create useful, reflective writing or annotate their sketchbooks. Sketches were used only for visual exploration. Similar comments were made in all focus groups.

“All we know about the sketchbook is that it is for sketching only. To make some alternatives, some ideas” (all students, group 1).

“We do it by ourselves because tutor asked us to provide some sketches” (all students, group 2).

#### Providing written feedback (feedback sheet)

The tutor does not provide written feedback on the students’ work. Students agreed their tutor provided verbal feedback when they showed their sketches, but they do not formally note this down.

“The tutor gives comments when we show our sketches, but we sometimes forget to record these in our sketchbook. We explain our sketches in the next session” (student 5, group 3)

In the UK, in the observations, it was noted that written feedback was provided at the end of the module, so students recognise their achievements against learning goals and what needs to be improved. In Indonesia, this does not occur.

“About feedback when we do and have done our project, we seldom get it. We had gotten once only for the first task, but for other tasks and when we get a mark for final assessment, we did not receive feedback either verbally or a written” (student 2, group 1)

Personal Development Planning (PDP) is a mandatory component in undergraduate graphic design courses in CSAD-UK, where students are required to take responsibility for their own progress. This is not a focus which has reached Indonesia. Therefore, first-year students, in particular, may find it difficult to manage their projects, arguing that they have many assignments from other modules.

“Sometimes we did not make a good result because we have other tasks to do which must be collected at the same time, so we did not have much time to do the tasks.” (the student in group 3).

### **The matter of questioning**

The main problem related to the method of questioning. The tutor's questions do not produce dialogue but create an embarrassed silence. The students said that the way their tutors asked questions in the studio was just like the way they ask questions in lecturing, while in tutorial session they are often giving directions and comments on students' work and judging it.

“...about the lesson, when the tutor gives us the project, unfortunately, they seldom give us a clear explanation about the project. When we need to ask some more discussions, we did not get a chance” (the student in group 1).

“our tutor often judges our sketches, sometimes they questioned us about our ideas, they asked why did you make this...sometimes their comments were harsh, but it was true, and we accepted it. They often give us explanation like lecturing rather than asking us questions in the studio” (the student in group 2).

Differences between tutors were noted in terms of the level of information and instruction provided.

“Our tutor only provided tasks only, never explain what the goal of the task was” (the student in group 2).

“The tutor is very detailed; he explained to us one by one, we knew the goal of the project, we are motivated to finish it as the best we can” (the student in group 3).

### Student-tutor interaction in the studio

Again, differences between tutors were noticed. Some students stated did not feel engaged with their tutor because they maintained more of a distance in tutorials or disappeared after taking the register.

“...sometimes we got jealous of our friends in class C; their tutors often come over the students in tutorial session. In our class, we had to come over our tutors to get their assistance” (the student in group 1).

“...and it’s a pity to see that after marking our attendance, our tutor goes back to their room and leaves us for almost 25 minutes, and then they come back and directly give us a task, without introducing the background or the outcomes” (the student in group 2).

However, some students in group 3 said that they have a good interaction with the tutor and teaching assistants who always helped them.

“Our tutor can be so interactive; they always try their best to know us better...when we are assisted by the teaching assistant, and they gave us feedback for correction...” (the student in group 3).

The discussion revealed an issue related to the effectivity of interaction between the tutor and students in the classroom. At times, 25-40 students have to queue at the same time to have a one-to-one tutorial with their tutor.

“...when we wanted to get assistance in reviewing our project/task, we waited quite long, and it wasted our time” (the student in group 2).

The students also found that they were not motivated because their tutors were too busy with their own things, giving tasks frequent tasks and little evaluation.

“our tutor looks like so busy with their own things, we expected more feedback so we can be more motivated, and we never receive feedback at the end, only the mark for the assignments” (the student in group 1).

“Our tutor gave us tasks, checked our sketches, asked us to change or develop it and do as tutor wanted to. Sometimes they gave us examples, but it did not make us feel motivated” (the student in group 2).

Some tutors were considered to be more approachable and motivational through sharing experience and stories

“We feel we are the lucky ones. Sometimes they tell us about their experience, the alumni who succeed in their career. It was so inspiring and motivate us to show better works” (the student in group 3).

The focus groups confirmed that there was an issue of student-tutor interactions, particularly in the students’ group 1 and 2. More positive responses were obtained from the students in group 3. The focus groups overall tend to confirm that there was less engagement between students and their tutors in Indonesia with fewer opportunities provided for questioning, meaningful dialogue and feedback. Students would value more time and critical engagement with their tutor. The tutors were expected to be more approachable and to be willing to engage with students, and encourage reflection through questioning. This will open up opportunities for dialogues and encourage students to improve their learning with learning journals or developing their sketchbooks to evidence their thoughts. This focus groups supported the quantitative study using the STERLinG questionnaire.

### 6.3.4 Overall results

Table 6.3 provides a qualitative mapping of the themes which emerged from the observations of teaching and learning in the UK important for reflective learning (see chapter 5) and the material which was given in interviews and focus groups. The items are again presented in terms of their frequency (the number of Xs is to show the frequency of the activities that were captured in observation and the frequency of the theme that were mentioned or discussed in the interviews and focus groups).

*Table 6.3 Emerging themes in order of relative importance*

Main Themes	Sub-themes	Evidence from qualitative data				Relative importance
		UK observation	UK tutor interviews	Indonesian tutor interviews	Indonesian student focus groups	
Providing feedback	Peer feedback	XXXXX	XX	-	-	Only in the UK
	Verbal (direct) feedback from tutor	XXX	XXX	XXX	XXX	Both parties
	Written feedback from the tutor	XXXXX	XX	X	-	Formal written feedback in the UK
Fostering reflection	Questioning	XXXXX	XXX	XXX	XX	Both parties, but more reflective in the UK
	Dialogues	XXXXX	XXXXX	XXX	X	Both parties, but richer in the UK, and less in Indonesia
	Sketching	XX	XX	XXX	XXX	Both parties and more time spent for sketching and

Main Themes	Sub-themes	Evidence from qualitative data				Relative importance
		UK observation	UK tutor interviews	Indonesian tutor interviews	Indonesian student focus groups	
						assistance of the sketches in Indonesia
	Quiz or exams	-	-	XX	-	Mentioned by Indonesian tutors
	Assignments (tasks)	XXX	XXX	XX	XXX	Both parties, but different in the way of explaining the brief, handout, and timetable
Learning activities provided to foster reflection	One-to-one tutorials	XX	XX	XXX	XXX	Both parties, but in the UK more focus on group learning
	Small group tutorials	XXXXX	XXX	-	-	Only in the UK, while in Indonesia, students grouped themselves within their community
	Seminar and critiques	XXXXX	XXX	-	-	Only in the UK
	Peer review	XXXXX	X	-	-	Only in the UK although was not mentioned often through UK interviews
	Self-reflection	XXX	XXX	-	-	Only in the UK
	Lectures	XX	-	XXX	XX	Often in Indonesia, while in the UK it is provided to give an introduction to the projects
	Workshops	XXX	-	-	-	Only in the UK
	Student presentation	XXX	X	XX	X	Both parties not often mentioned through the interviews but often evidenced through UK observation
Reflection enablers	Care	-	XXX	-	XX	Mentioned by UK tutor interviews and Indonesian students
	Awareness	-	XXX	X	X	In the UK through interviews, and a little in Indonesia
	Motivates	-	XXX	XX	XX	Both parties
	Safe environment	X	XX	-	-	Only in the UK
	Openness	-	XXXX	X	XX	Both parties, more mentions in the UK
Reflective practice tools that are encouraged	Learning journals	XXX	XXX	-	-	Only in the UK
	Sketchbooks	XX	XXX	XXX	XX	Both parties, and often used in Indonesia to check students' progress



Main Themes	Sub-themes	Evidence from qualitative data				Relative importance
		UK observation	UK tutor interviews	Indonesian tutor interviews	Indonesian student focus groups	
in teaching and learning	Personal development planning	XXX	XX	-	-	Only in the UK
	Blogs or website	X	XX	XX	X	Both parties, although was not mentioned often
	Pebblepad or Mahara	X	XX	-	-	Only in the UK, supported by the university
Drawbacks of reflection	Cultural barriers	-	XX	-	-	Only in the UK because of student diversities
	Resistance	-	XXX	XXX	-	Both parties find it is challenging to change the students who do not want to learn
	Disengagement	-	XX	XX	XXX	Both parties, and it mentioned often by Indonesian students
	Judgemental	-	X	-	XXX	For Indonesian students, as they often find their tutors were judgemental
	unapproachable	-	-	-	XX	For Indonesian students, as they often find their tutors were

## 6.4 Discussion

These initial studies have shown a difference in teaching practice between the UK and Indonesia in fostering reflection.

The interview responses showed that Indonesian tutors define reflective practice as part of the learning process, but with more of an emphasis on evaluation. They do ask questions, but these do not encourage dialogues or increased in student motivation.

In the UK, various learning activities are provided, e.g. lecturing, group tutorials, seminar, and critiques within studio practice programme. This provides students with more opportunity and choices on how they learn and to find learning activities that are comfortable. Most learning activities in the UK create more dialogues and productive questioning. Reflective learning happens through those activities.

Indonesian students, in particular, would value more opportunities to receive feedback and engage in critical dialogues with their tutors as shown in their responses to the STERLinG

questionnaire and the focus groups. The issue of student-tutor relationship arose with Indonesian students commenting on the variation between tutors. They were frustrated with the use of one-to-one tutorials which required them to spend a lot of time queuing for feedback. Although some tutors initiated group discussions, this was not planned as a regular activity.

The results indicate an opportunity to create more student-centred learning and use a wider variety of teaching and learning activities, more effectively. Indonesian tutors have some familiarity with reflective practice but do not use it as vigorously as in the UK. Additionally, the dissatisfaction of Indonesian students with the quality of the tutors and their professionalism and approachability was noted in both the questionnaire and the focus groups.

#### **6.4.1. How reflective learning is supported in undergraduate graphic design courses in the UK**

The interviews with the UK graphic design tutors, confirmed the results from the observations, that they encouraged students to reflect not only by asking them to write reflective journals but in almost all of the learning activities in studio, the tutors include a form of self-reflection or self-assessment to be written by students once they have done their tasks or briefs or projects. In small group discussions, reflective learning is supported through reflective dialogues, conversation, and questioning. The students realise that reflection is required of them, and are expected to produce outward manifestations of their reflections. Over time reflection may become embedded in practice.

Students reflect in, on and through practice and project forward critically evaluating what have they learnt and identified areas that can be further developed and how do they could do things differently. This kind of fostering reflection is the implementation of design as a reflective conversation with the situation (Schön 1983).

One UK tutor mentioned about the importance of creating a safe environment for reflection. This is aligned with Dewey's (1933) thoughts of wholeheartedness, and also the previous studies of safe spaces and safe learning environment (Boostrom 1998, Holley and Steiner 2005, Schaub-De Jong et al. 2011).

In terms of cultural diversities that UK tutors faced with international students, reflects Lynch's (2008) and Gayle et al. 's. (2013) work that it always is challenging to encourage reflection particularly with international students and it is important to provide a safe environment for students to practise reflection and also building the trust. A safe space was mentioned in the UK interview and from all data that was triangulated. Therefore, it is argued that reflective

learning in the UK is supported by the integration of learning activities that create more opportunities for students to learn and reflect, within a safe learning environment that enables dialogues and questioning to be externalised. This was aligned with the regulation of creating learning environments that are physical, virtual, and socially safe (QAA 2016).

However, the UK tutors noted the difficulty of engaging students in reflection and reflective practice, especially when the reflections are not assessed and cannot be shown to lead to improved learning outcomes. Additionally, although the results of the STERLinG questionnaire were significantly higher for the UK, they were not exceedingly high.

#### **6.4.2 How reflective learning differs between the UK and Indonesia**

Cultural differences were found in the nature of questioning, providing feedback and the ability of tutors to create opportunities for reflection. Tutors in the UK used more open questions and encouraged dialogue more than their Indonesian counterparts. The Indonesian tutors did not seem to recognise the need to facilitate reflection through dialogues (evidenced in the tutors' interview). This oversight may mean that an essential ingredient in teaching and learning is missing which may be a barrier to reflection.

The UK tutors reflected on the importance of creating a safe space in and for student-tutor interactions. This was coded as “approachability” referring to a state in which the tutors are caring (Bedner 2000), in a friendly way, are willing to engage with students about their work by questioning and creating dialogues (Tikva 2010), have sufficient time for their students. In the UK this was witnessed first-hand in observational studies of staff and student engagement in studio practice.

Questioning, dialogues, learning journals, PDP, sketchbooks, and approachability were often mentioned by UK tutors. Questioning and dialogue are aspects of critical thinking that are important in empowering reflection. This Socratic tradition (Lam 2011) is more prevalent in western cultures that foster questioning and dialogue, whereas in Indonesia this philosophy has received little attention. This could be used to support both reflections on and in action, depending on whether questioning occurred during or after project work.

Some Indonesian tutors may not have used reflection as part of their pedagogic development. Therefore, they may not be confident or skilled in facilitating it amongst students or understand its value. Changing how they interact with students (e.g. by being more approachable, developing dialogues) may be seen as adding to their workload, with little immediate benefit. There may be a major barrier to be overcome in convincing and supporting tutors to develop

more student-centred approaches to teaching. When there is no tradition of SCL in Indonesia (evidenced in focus groups with the issue of questioning), it produces little immediate reward and where they have to contend with large numbers of students.

More variation in learning activities that give more opportunities for students to learn should be considered in Indonesia. According to the study of Richardson and Mishra (2018), it is argued that good management of learning environments can help students to achieve their goals, by a focus on learning tasks, classroom practices, student-tutor interactions, and the physical setting and availability of resources. Those were established in providing reflective learning in the UK. In Indonesia reflective learning needs to be improved (or introduced), by providing learning activities in which students are able to express their ideas. Indonesian tutors also need to be provided with guidance in how to engage in reflective dialogues and move forward to be more critical in terms of questioning and in establishing student-tutor relationships to enable reflection happens.

## **6.5 Conclusion**

The results from the focus groups and STERLinG questionnaires show that Indonesian students would appreciate greater teaching and learning support from their tutors. The results from the studies triangulated, showing that different levels of teaching and learning activities in the two countries with the providing more learning activities, reflective tools, and safe environment than in Indonesia. These supported the previous experience of the researcher.

Given that, the tutors were familiar with reflection or constructive dialogues at a very surface level. An opportunity exists to transfer best practices to Indonesia. Importantly the type of interventions proposed will accord with the Indonesian master plan for teaching in Indonesia, creating a more student-centred approach to teaching by looking at student-tutor interaction and the use of reflection as a means of encouraging students to be more mature, independent learners.

## **6.6 Reflection on the Study**

The study was undertaken in the first year of the research. The observational study (chapter 5) provided the researcher with new experiences of student-centred learning, its implementation through a variety of teaching and learning activities and of the importance of reflective learning. The studies outlined in this chapter revealed that her beliefs about the importance of reflective

practice in the UK were correct (though overoptimistic in terms of student support for this) as well as her claims the reflection was not considered in Indonesia.

The literature review has shown that reflective learning is a part of student-centred learning. Moreover, all characteristics of SCL (independent, collaborative, self-regulated, holistic) are displayed through the teaching and learning process in the UK, where reflective practice is embedded in the curriculum as a foundation of learning. Through the investigation of reflective learning in the UK, it is argued that reflection happens in the environments that are safe, approachable, motivational, and open.

This study led the researcher to plan an intervention which would introduce a wider variety of teaching and learning materials to Indonesia which support reflective practice e.g. by providing opportunities to enable students and tutors to involve in more frequent dialogues, such as small group tutorials, peer review, seminar, critiques and to promote the use of student journals as a new reflective tool to practise reflection.

## Chapter 7

# Fieldwork I: Teaching Methods Intervention to Improve SCL in Undergraduate Graphic Design Courses in Indonesia

## 7.1 Introduction

The comparative investigation of graphic design courses in the UK and Indonesia showed significant differences in approaches to teaching and staff-student interaction. These map on to the contextual (task design factors) and personal sectors (learner-individual factors and social and group work factors) of the H-S model (Figure 7.1). This model recognises that each sector has an impact on the level of student (learner) interaction with the educational system and that all learning experiences (e.g. lectures, tutorials, small group work) should be optimised to enable students to achieve their best, in student-centred approach to teaching and learning.

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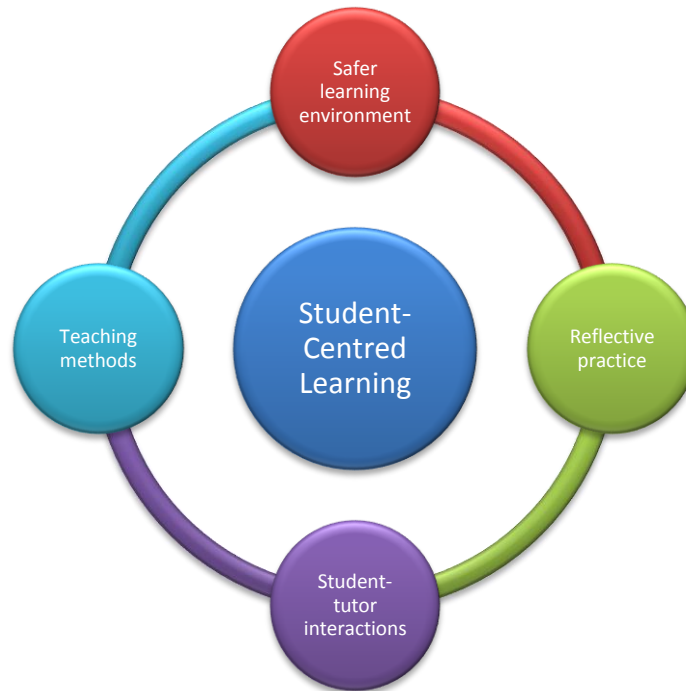
*Figure 7.1 Areas of key differences selected for future study, mapped on to H-S model (Benedyk et al. 2009)*

The previous study (see chapter six) have indicated that both Indonesian students and tutors recognised that the value and use of reflection in graphic design is limited and that there was potential to create a safe space learning environment for reflection which would be of benefit. Student satisfaction with tutors was rated lower than in the UK when measured by the

STERLinG questionnaire. This was also reflected in the comments in the focus groups (see chapter six). Students were not exposed to a variety of teaching and learning activities, and the quality of interaction with their tutors was sometimes suboptimal. It is hypothesized that improvements in teaching practice and the learning culture (i.e. safer learning environments) would support students and lead to higher levels of satisfaction and engagement. Therefore, the next stage of the research considered ways in which teaching practice could be changed in order to create safer learning environments and more opportunities for reflective dialogues and practice (amongst students and tutors).

The H-S Hexagon Spindle Educational Ergonomics Model was used (Benedyk et al. 2009) to outline key areas where interventions could take place, i.e. in task design and social sectors (see figure 7.1). It is acknowledged that factors relating to the organisational sector and design of teaching materials may be influential (see figure 3.2 in chapter three). However, these were judged to be largely outside the scope of this research (for example, changes to staffing levels, the design of classrooms, and the design of curriculum). Additionally, external factors shown on the outer ring of the model were also regarded as outside scope of the research, although these may obviously have a bearing on the research. These have, however, been alluded to in chapter two where reference was made to Confucian traditions in education, the economic rationale for student selection of graphic design courses, and the MoRTHE's determination to create more student-centred learning. Rather, interventions would focus on teaching methods, reflective practice, and student-tutor interaction (e.g. approachability), all of which may be perceived as related to MoRTHE's strategic objectives (i.e. to move towards a student-centred approach to education).

To this end, an intervention plan was developed in which tutors would learn about and use different methods to increase student-centred approaches to teaching, chiefly with regard to including reflective practice. The anticipated outcome of this study would be used to illustrate which teaching methods were most appropriate to increase reflective learning in graphic design courses in Indonesia and demonstrate their effectiveness in terms of improved staff/student satisfaction and learning outcomes. Developing a more student-centred learning environment would also create a safe learning environment which is conducive to reflection. (Moon 2004 ; Schaub-De Jong 2012). The factors which the research was dealing with were illustrated in figure 7.2.



*Figure 7.2 Focus of the fieldwork I with regards to improve SCL in Indonesia*

Having observed graphic design classes for a year, the intervention study attempted to transfer teaching activities related to creating a more student-centred approach to learning in the Indonesian classroom, with special emphasis on the elements shown in figure 7.2. By introducing new teaching methods, it was hoped to increase reflective practice, build better student-tutor relationships and create a safer learning environment in which students could reflect on their designs and learning. It was anticipated that not all interventions would be appropriate, but it was hoped to show which had the most potential.

### **Aims of the study**

The review of the Indonesian educational system and the studies with Indonesian students have pointed to the need to, on the one hand, to develop them as mature learners, and on the other to increase the depth and level of interaction with their tutors, at a time when expanding class sizes mean that tutors are not able to give one-to-one tuition. One way of achieving this would be to create a learning space in which students felt safe to talk about their work with each other and with their tutors. Different teaching methods (such as small group work) were introduced to encourage more open and in-depth dialogue among students and between tutors and students, reducing the need for one-to-one tutorials. It was hypothesized that such interventions would have a positive impact on students as measured by higher levels of



satisfaction with their tutors and higher grades in assignments. Therefore, the aims of the study were:

1. To investigate teaching methods that would be most appropriate for encouraging a more student-centred approach in Indonesia, especially with regard to encouraging reflection.
2. To examine how staff and students would respond to the changes and to recognise the indirect results of the intervention made in this study.

## 7.2 Research methods

This study used mixed methods, quasi-experimental approach, with three different levels of intervention introduced into three different classes in the same year group (one class acted as a control group, and two classes became experimental groups using different teaching methods). Structured observation in the classroom was undertaken to record the activities of each class supplemented by interviews with class tutors, focus groups with representative students from each class and evaluative feedback sheets.

### 7.2.1 Research design

One-hundred and thirty-two Indonesian undergraduate students enrolled on the one-semester module of visual literacy as part of their graphic design course participated in the study. They were randomly allocated into three classes A, B, and C (44 students for each class). From the 132 registered students, only those who achieved a minimum 80% attendance<sup>13</sup> in the module were included in the analysis. All students followed the same course and learning assessments (which were to provide visual solutions to five design briefs of varying complexity). As part of the module, students met twice a week with their tutors and peers. As far as possible, the classes were encouraged to remain independent, and not transfer working practices.<sup>14</sup>

In the high level of intervention condition (class A) small group discussions, seminars, peer reviews, small group tutorials, one to one tutorials, and reflective sketching journals were introduced. The sketchbook can be used as a tool to support communication and interaction between students and tutors (Tan 2008). The medium level of intervention (class B) used small

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<sup>13</sup> A minimum 80% attendance was required to investigate more information from the students about their experiences during the intervention.

<sup>14</sup> In practice this proved difficult as students talked to each other and shared the same studio space. Also tutors saw other classes using different teaching methods and started to use them, rather than working to the agreed plan

group discussions, one to one tutorials, and a reflective sketching journal. Class C was the control group, who were taught in the normal way.

It was hypothesized that the more opportunities students had to engage in reflective learning activities, and the more interactions they had with their tutors, the better their learning outcome and satisfaction with the course would be.

At the end of the intervention, representative students were invited to focus groups on commenting on their experiences. The tutors and teaching assistants were interviewed about differences in the approaches to teaching, their preferences, skills, additional workload and the value the students derived from the different approaches to teaching and learning.

In addition, data were also collected through documentation in the form of artefacts such as examples of reflective writing completed by the students from class A and B, and material from their sketching journal<sup>15</sup>.

### **7.2.2 Operationalisation**

The study was based at the Institut Teknologi Nasional - Bandung, Indonesia. It is representative of Indonesian institutions with students of variable ability entering the first year, with little subject knowledge and participating in large class sizes. The intervention activities were implemented for one academic semester, from January 2013 to May 2013, with classes meeting twice-a-week for 14 weeks plus 2 weeks for formative and summative assessment.

#### **Pre-Intervention reflective practice workshops**

In the intervention, students in classes A and B were asked to complete sketching journals which included annotation and reflective writing, which would allow more detailed discussion with tutors in one-to-one tutorials. To aid this, students in classes A and B were given a one-day workshop about annotation and reflective writing.

A briefing meeting was held in which students were informed about the purpose of the research, the intervention plan, the information they would need to provide and the importance of completing experimental materials and engaging with the research process. It was explained that the material collected would be used solely for the purposes of the study, be anonymised and would not influence their grades.

They were asked to keep a sketchbook for all the briefs and were informed that these would be assessed and worth 5% of the total mark. The students were free to choose the size and type of the sketchbook, using handwritten or computer-generated text, and its organisation (e.g.

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<sup>15</sup> The term 'sketching journal' is chosen as a way of bridging the term 'reflective journals' as neither tutors and the students in Indonesia were familiar with a term, which is frequently used in the studies of reflective practice in western countries.

spontaneous or re-presented to make it look neater). They were assured that the format did not matter, but what was of interest was the reflective process exhibited through their sketches. Tutors engaged in the study were also thoroughly briefed about its aims, and given workshops on reflective practice, how this could be encouraged in different teaching practices and what the benefits would be for them and their students<sup>16</sup>. The experimental protocol is outlined in Table 7.1.

*Table 7.1 Experimental protocol to be implemented in class A and B (experimental classes)*

No	Experimental Protocol
1	The module starts with brief no.1 completed without any intervention. The students do not know the class to which they will be assigned. The method of working, the level of reflection and the student's level of ability (as articulated in the design outcome) provide the benchmark against which the interventions will be judged. All students complete the STERLinG Questionnaire (Schaub-De Jong et al. 2011) prior to the intervention.
2	In week 2 the tutors in experimental groups were given a one-day workshop to encourage reflective practice to the students, particularly in questioning, providing feedback, and create reflective dialogues. In week 6 the students were informed about the intervention, their division into experimental group and control groups and told of the purpose of the intervention, i.e. to explore teaching methods to promote reflective practice.
3	The students in group A and B receive an enrichment programme, which enables them to use their sketchbooks to support reflective, thinking (sketchbooks with annotation) and evidencing their learning process. The students in group B also receive lessons in learning how to critique their peers.
4	Briefs 2 to 4 are completed.
5	By the end of the brief no.4, the tutors and the students will have additional knowledge and understanding about reflective practice through a workshop.
6	Before the brief no.5 starts, the students and the tutors will choose one of the other classes to gain different learning experience. They are not allowed to stay in their current class.
7	STERLinG's post-test questionnaire administered in Week 12
8	Debriefing workshops for students and tutors in Week 12/13. Student training included introducing Gibbs' reflective cycle, introducing Kolb's experiential learning cycle, how to evidence the learning process, writing a reflective journal, and keeping annotated sketchbook. Staff training consisted of student-centred learning, small group learning, and how to develop teaching through reflective practice.
10	Representative students (through focus groups) were asked to provide feedback about their learning experience throughout the module.
11	The tutors and the teaching assistants are interviewed individually about the differences in the approaches to teaching, their preferences, whether they have the skills to do this, additional workload, the value of

<sup>16</sup> Staff and students in the control group were provided with similar workshops at the end of the study.

No	Experimental Protocol
	what the students derived from the different approaches to teaching and learning, about their teaching experiences and any learning they have had during the teaching and learning process.

To summarise, by manipulating the teaching methods used it was hoped to increase the degree of student-centred learning, introduce more opportunities for reflection and improve the student-tutor relationship by increasing the perceived approachability of the tutor, through more regular interactions.

### 7.2.3 Data collection methods

Both quantitative and qualitative methods were employed for data collection incorporating the following techniques:

1. STERLinG questionnaire (Schaub-De Jong et al. 2011) was administered at pre-and post-intervention stages to assess the quality of the tutor's interaction with students in the promotion of reflective learning.
2. Bespoke questionnaires were designed to gain feedback from students on their satisfaction with teaching and learning in each assignment (four assignments).
3. Structured observations were made in all classes.
4. Semi-structured interviews were conducted with the module tutors (three tutors and six teaching assistants).
5. Focus groups (three groups) were held with students from each of the classes (six students for each group).
6. A sampling of student journals was used to determine whether reflection was taking place.

All research instruments were prepared in English and translated into Indonesian following ethical approval. These methods are described in more detail below:

#### 7.2.3.1 Survey 1: Sterling questionnaire

The STERLinG questionnaire (Schaub-De Jong et al. 2011) was again employed to evaluate the extent to which the tutors were perceived to support self-insight, able to create a safe environment and encourage self-regulation.

#### 7.2.3.2 Bespoke questionnaire

A bespoke questionnaire was developed to measure students' attitudes to the different teaching methods and the extent to which they believed the intervention(s) helped their idea

generation and supported reflection. The 20-item questionnaire was divided into two groups of questions relating to the student's experience of interaction with their tutors, peers, and learning environment (question 1-6); the second group of questions concerned the student experience (question 7-20). This questionnaire was similar to the STERLinG questionnaire but was more related to the design of the study. Students were required to complete the questionnaire after they had submitted each design brief (started from brief 2 to brief 5) to investigate whether they had gained more confidence and had richer experiences as they progressed with the course. An example of the bespoke questionnaire is provided in Appendix 7.1.

#### **7.2.3.3 Student journal and student self-reflection (reflective writing)**

Students in class A and B were asked to add annotation and reflective writing to their sketches; the students in class C continued to keep a sketchbook as a normal way (i.e. simply producing many sketches). By assessing the quality of the journals, it was hoped to show whether keeping a reflective sketching journal encourage students to create more ideas, and have better learning outcomes<sup>17</sup>.

Each student's journal was independently assessed by the researcher and two independent experts. In addition to their journal, students were also asked to complete a self-reflection form to guide their learning. This covered reflections on how they rated the development of their ideas, research and development, technical skills, final artwork, and overall approach. They were also asked to write some reflective writing pieces such as what worked well, what they think to be improved and why, and what they needed to do differently to make better work in the future. Samples of student journal and reflective writing were provided in Appendix 7.2.

#### **7.2.3.4 Structured observation**

The Flanders Interaction Analysis Categories (FIAC) is often used in educational observation research (Robson 2011) to capture interactions between tutors and students. In this study, an adapted FIAC was used to record the observation data with a focus on the use of Socratic

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<sup>17</sup> Learning journals are a common way to evidence reflective thoughts. They have been widely researched and measured by different tools. For example, Dymont and O'Connell (2011) examined the level of reflection found in student journals in higher education across a range of disciplines. They reviewed 11 research articles, unfortunately discovering little consistency in the mechanisms and process of assessing levels of reflection. The reviewed articles also showed that most student journals exhibited only some level of reflection, with only 2 of the 11 studies finding a high percentage of journals that were highly reflective.

Questioning (Paul 1995) as a means of increasing meaningful dialogues in student-tutor interactions. Socratic questions (see Appendix 7.3), field notes, photographs and videos were used to capture behaviour and other learning incidents (see Appendix 7.4).

#### **7.2.3.5 Semi-structured interview with the tutors**

Semi-structured interviews (see Appendix 7.5) were conducted with all tutors and teaching assistants taking part in the intervention to investigate their interactions with their students, learning activities and teaching methods they used, and their perceptions about the value of reflective writing and sketchbook use. It was hoped that all measures would triangulate and show the issues which were arising e.g. where they had difficulty, what the problems were for the staff and how to overcome any barriers.

#### **7.2.3.6 Focus groups with the students**

Focus groups (see Appendix 7.6) were held with six representative students from three classes. The focus groups were designed to investigate student-tutor interactions, learning activities and teaching methods and to investigate whether the students felt more satisfied and motivated though using different learning activities.

### **7.2.4 Data analysis methods**

Paired sample T-Test was planned to analyse quantitative data from questionnaires (STERLinG questionnaire and bespoke questionnaire). Keyword analysis (Savin-Baden and Major 2013) and thematic analysis (Bryman 2016) were used to analyse the qualitative data from tutor interviews and students' focus groups.

## **7.3 Results**

The results are divided into two parts. Part I explains deviations in operationalisation which meant that the planned comparative study could not be undertaken; Part II focuses on the qualitative results gained from tutors' interviews, student focus groups, and journals.

### **7.3.1 Part I: Deviations to Plan**

In retrospect, the intervention program was too ambitious. It required a lot of changes to be made in a short space of time and the buy-in from both staff and students. The implementation required both staff and students to work in new ways, which takes time to embed. Although students and tutors were fully briefed and given training in the new methods, they did not appreciate the need to adhere to the research plan in order to generate comparative data needed for the analysis.

The intervention required one control group, and two experimental groups, one with moderate and the other with a higher level of intervention. This was followed (see figure 7.3 and 7.4) until the 3<sup>rd</sup> brief, after which tutors implemented the teaching style which best suited their needs.

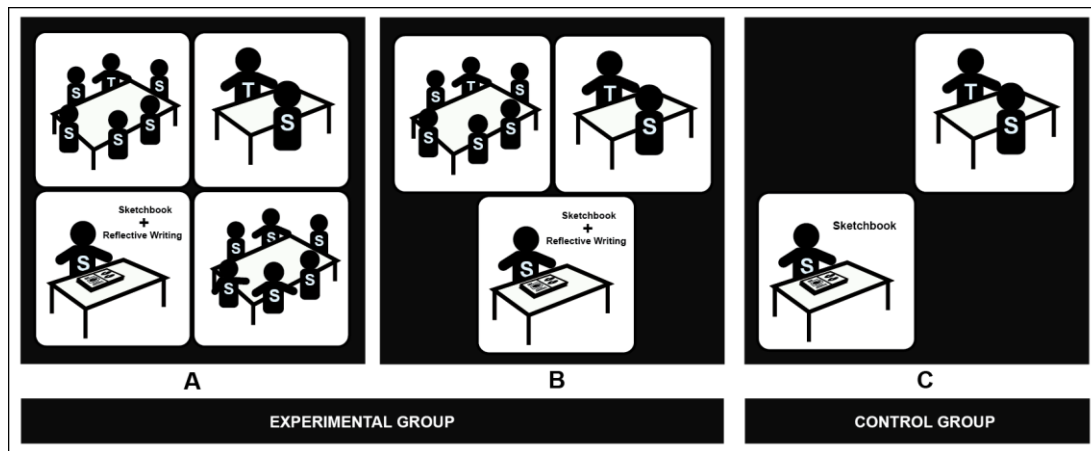


Figure 7.3 The planned intervention for class A, B, and C (S: Student, T: Tutor)

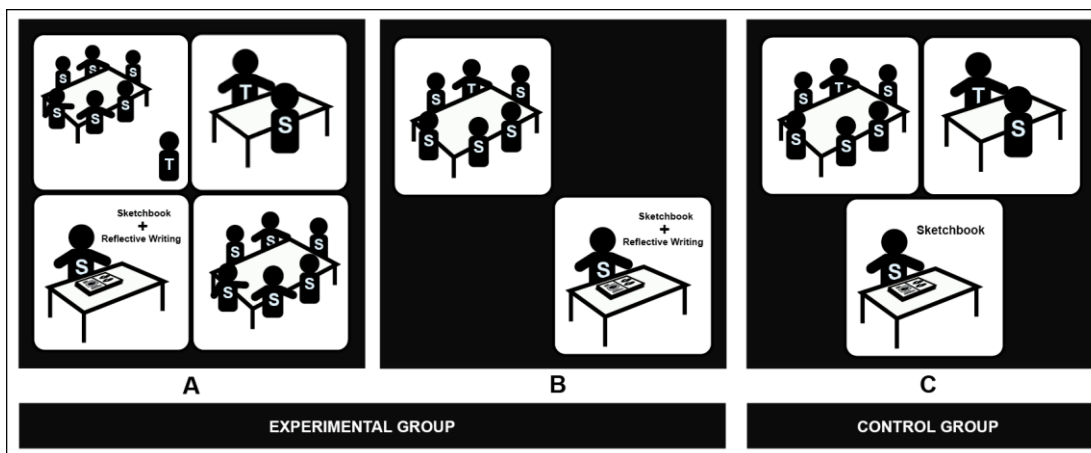


Figure 7.4 Deviations in teaching methods across three groups (S: Student, T: Tutor)

The tutors in class A enthusiastically adopted the small group teaching approach to such an extent that every meeting in the studio became a peer review. Relying on this method, the tutors actually became more distant from their students, who were left to discuss issues amongst themselves and critique their own work. One-to-one tutorials were provided only if a student needed one after they had finished their group work. Few students requested one. In class B, the observations showed that the tutors adopted small group teaching, and remained available for one-to-one tutorials if needed (although no students took advantage of this). The tutors in class C (the control group) observed what was happening in class B and copied the intervention method whilst retaining the one-to-one tutorials.

The reasons that the tutors deviated from the plan were as follows:

- The high intervention condition (applied in class A) was too extreme requiring the tutors to adopt many different working practices; the students similarly felt overburdened with extra work. One-to-one tutorials became optional.
- In class B, after having tried the interventions, the tutors perceived that the students were comfortable working in small groups, and did not want to come for one-to-one tutorials as they already had access to their tutors during the group discussion.
- The tutors in class C (the control-group class) were supposed to continue with the traditional teaching method. However, the large class size (44 students) meant that the one-to-one tutorials placed a heavy workload on them. Having observed the interventions in the other classes, the small group approach was adopted.

Barriers may be summarised as relating to the passivity of students, poor time management, overworked, lack of discipline, resistance to change, and lack of confidence (see table 7.2 in section 7.3.2.4). From her observations, the researcher concluded that the main reasons the intervention was not followed were as follows.

1. Overambitious in scope.
  - a. The implementation plan required many changes in working patterns and behaviour of both staff and students. Insufficient time was given to allowing staff to buy into the different teaching methods and try them out.
  - b. Some of the interventions required additional work from the students over and above what was normally needed to pass the module, e.g. annotated sketchbooks and joining in discussions
  - c. Not only did the intervention require extra work from the students and staff, but there was also an additional burden placed on them because of the need to evaluate the interventions (for example, which required completion of questionnaires).
2. Assumptions regarding the transferability of UK validated methods to Indonesia. The assumption that teaching methods that work in the UK can simply be transferred to a different culture may have been flawed.



3. Assumptions were made about the level of familiarity of staff with different teaching methods through their training. This was not considered as a variable that may have been significant and insufficient time was allowed for staff training in the new method.
4. Power relations. Although buy-in was attained for the study, the staff and students could not be forced to follow the study.
5. Lack of governance of the study. The study was planned, and the material related to it developed in the UK. More time was needed for preparation in Indonesia, and more researchers were needed to control the intervention.
6. Lack of a research culture in the organisation. In CSAD there is an underlying awareness of design and pedagogic research. Staff and students have some understanding and tolerance of the process and the contributions required of them if they participate in a research process. There was not an established research culture in Indonesia to support the work.

These unforeseen deviations undermined the intervention plan and data collection. Owing to the position of the researcher within the institution, it was not possible to enforce adherence to the research plan. Consequently, the quantitative comparative, and longitudinal analyses were abandoned. Instead, a qualitative analysis was made of the student journals, observations, interviews with tutors and focus groups with the students.

### **7.3.2 Part II: Qualitative Results**

This section discusses the findings from interviews with the tutors of all classes, student focus groups, observations made by the researcher and her colleague in class B, and some documentary analysis of what the students wrote in their journals.

Four main topics were explored in the section of this study: teaching methods, student-tutor interactions, reflective practice, and safer learning environment (see figure 7.2). The interventions aimed to examine which teaching methods would be most appropriate to increase SCL in Indonesia and encourage student reflection. The social learning environment was investigated to see whether the safe and comfortable condition for reflection with the quality and quantity of student-tutor interactions being especially noted.

Although the tutors encouraged students to make reflections, by allowing time for this to occur in the classes, they were not able to guide the content or help students to be reflective learners. The interviews and focus groups revealed that some students found this easy, some tried, but could not engage at the right level, while some did not even try.

The data from the interviews and focus groups have been grouped into the central themes of this thesis (student-tutor interactions, safer learning environments, teaching methods, and reflective practice) and is presented below.

### 7.3.2.1 Student-tutor interactions

Tutors in class A expressed initial anxiety at the thought of their (more passive) students being expected to act as an independent learner. They were used to having one-to-one tutorials or lecturing students, and just approved sketches.

“During the intervention, in the beginning, I did not feel comfortable because I felt like I was leaving the *students* alone, but then I have learnt that the students could do their things independently.” (Tutor 1, class A).

“I felt a little bit worried about this method if the students took a wrong way. Although we *assisted* them, we were not involved in choosing their sketches.” (Tutor 3, class A).

Requiring students to work in small groups (Classes A and B) exposed the passive students more. Apparent passivity can occur for many reasons - students may be shy, unquestioning, confused, out of their depth, or disengaged. In class C the passive students took seats at the back of the class, away from their tutors’ desk. It was difficult to engage passive students:

“After the students have done the discussion, we asked some questions of what *they* have learnt, but they seemed reluctant to answer...you know, they kept silent, only answer when they were being called, and we always give some feedback, but I had a feeling that they did not follow up the feedback because, at the next meeting, their progress remain the same or even worse because I think they were lost.” (Tutor 1, class A).

Tutors are aware that they need to engage more with passive and resistant students. Tutors in class A and B asked them questions and immersed them in group discussions. In class C the tutor changed their seating positions, so the students who were known to be passive or resistant were moved to the front of class and closer to their tutors. The tutors assumed if the students were being monitored, they would perform better. This made a difference as reported:

“We tried to change the sitting position, we asked the students who took a resit to sit at the front rows, *near* the tutors, and it worked, they tend to make progress. As long as I observed, there was only one student who was being resistant.” (Tutor 9, class C).

Positive changes were reported by some tutors and students in response to the introduction of small group work. The tutor in class A found that their students were receptive to working in small groups and being more independent. Once they got used to the change, the improvement was noticed:

“The students tried to explore their ideas and doing more discussions with their peers, and their sketches were getting better. I think they got better, their understanding was improved, and I noticed that the students who come to ask one-to-one tutorial after they discussed with their peers, improved well than who was not doing a one-to-one tutorial with their tutors.” (Tutor 3, class A).

Students in class B reported that working in groups with their peers was valuable because more feedback was gained and the tutors accompanied the groups.

“I like it in class B, we can get feedback from our peers, although sometimes it’s only on the surface, but in a group, our tutor also gave us deeper feedback, and it helped a lot. So they can tell me what is needed to be fixed.” (Student 4, class B).

The student in class C who was in control group class gave a positive response to one of the tutors in class C. One-to-one tutorial was the only method used in the studio for this class.

“When I did tutorials with my tutor, his feedback was inspiring, and he was enthusiastic to listen to my ideas.” (Student 2, class C)

Following the workshop about Socratic Questioning, tutors in the experimental groups (class A and B) were given examples of how to ask questions which would lead to more open-dialogues with students. They also passed this knowledge on to the students who could use these techniques in their small group discussions. The observation captured the changes on tutors in questioning and dialogues. However, the evidence from structured observation could not be used since the tutors in class C adopted small group method. When asked, he responded that he could recognise his students’ character more when they work in a group.

“In one to one tutorials, I could not recognise their strengths or weaknesses as there were so many students and they rotated quickly. Their characters became more obvious when they worked in a group. Without realising it, we did differentiate and identify each student’s characters. At least, students who often asked questions improved well.” (Tutor 1, class C).

#### **7.3.2.2 Teaching methods**

The tutors expressed various opinions about their teaching methods and the options they had. Some were comfortable with one-to-one tutorials, some liked small group tutorials, and some preferred mixed methods depending on the students’ needs. This indicates that tutors should be allowed to use their discretion in choosing whichever teaching style is most suited to the learning task, their abilities and those of their students. However, they do need exposure to new methods and be given the opportunity to try these out.

The tutors in class A and B reported that they enjoyed and were comfortable with the method that was applied to their classes, as they said:

“Now in class B, I have used more group discussions, and as a tutor, I can save my energy, I mean I did not have to talk the same thing to each student.” (Tutor 4, class B)

“...and now more activities in groups and for interactions it was more fun because it was more acceptable for both students and tutors.” (Tutor 5, class B)

This also indicates that a shift was produced in tutor-student interactions. An expectation being that the tutor was more approachable,

“It is better for me using this method [small group discussions] because I put myself among the groups, immersed with the students and I just feel that I can get to know the students more, about what they think, and I did not use formal language either.” (Tutor 6, class B).

“I can see this method [small-group discussion] will make students become more independent. This method is good to train the students to have responsibility.” (Tutor 1, class A).

The tutor in class B reported that by using small groups, the students started to get to know each other across different year groups who repeated the module.

“It doesn’t matter in which year the students in, they can immerse each other. And I think because human is a social being, we like discussion and sharing, so this method is appropriate for our field of graphic design.” (Tutor 1, class B).

The tutors expressed clear preferences in their teaching methods. Being involved in this intervention provided them with opportunities to be reflective practitioners. For example, one tutor said that he preferred small group teaching more than one-to-one tutorials because it saved his energy, while another tutor said that one-to-one tutorials are allowing him to understand the student’s problem in more detail and know the students’ characters. Another tutor commented that she prefers one-to-one tutorials because she could not speak loudly and that it was better to focus on one student at the time, although she admitted that doing one-to-one tutorials was so tiring.

Using different teaching approaches contributed to the perception of a more effective, safer learning environment that is comfortable for the students to be able to talk in. In the last stage of the intervention (see table 7.1 on the experimental protocol number 6) students were asked to switch to another class to experience different teaching approaches with different tutors. The raised some issues related to safe learning environments.

Using the different teaching approaches, some tutors started to be regarded as helpful and friendly. When students changed tutors to complete the last brief, they complained that they already felt comfortable with their current tutors.

“We experienced when we do not understand the brief, we asked an explanation from the tutors, and they explained it, and although we said we still do not get it, they explain it again until we *finally* understood. It’s different when we moved to class C. We ask the tutors, but we never could understand it.” (Student 3, class A).

“I enjoyed working in a group because the tutor was also immersed with us and it makes the discussion went into more detail, and we also discuss with our peers and develop our ideas.” (Student 3, class B).

Students were able to reflect on the different teaching methods and were resistant to some changes when they felt they had gained from a new approach. In the examples below, student 3 indicates that she appreciates the clarity and authority provided by her tutor in class C, and refused to engage with tutors in class B.

“I do not really like to work in groups, because we may have different ideas, and in class B, the tutors did not intervene in group discussion, they asked us to decide which ideas we will use. That makes me confused, I need the tutors to help me like the way they do in class C, *one* tutor focuses on one student, so it stimulates me to work more.” (Student 3, class C).

The student 1 in class C confirmed that building rapport was important. She felt uncomfortable when she did not know the tutors and when she experienced new teaching approaches.

“I do not think the method was wrong, just maybe if in class B the tutors were like my tutors in class C, it would be more exciting and fun because we already had chemistry with them.” (Student 1, class C).

The class C students also found the move to more independent study difficult. This was expected, but ethically all students should be given the opportunity to experience different approaches to teaching and learning which may benefit them in the long term. The students in class C expressed dissatisfaction with group working because they found it difficult to communicate with passive members.

“I think when we move to another class, the tutors were fine, and the method was good, but I had a bad experience with some members in my group because they were passive in group discussion.” (Student 1, class C).

### 7.3.2.3 Stimulating reflective practice

The sketching journal was shown to have the potential to develop reflection and design ability in some students. Tutors in Class A and B commented that their students struggled with reflective writing because they were not used to externalising their reflections in written form. Students who embraced the concept of reflective journals clearly benefitted:

“I noticed that it has happened to some students. When we looked at the sketches, there were many brilliant ideas which had never been thought of even by the lecturer.” (Tutor 2, class A).

“We asked proper sketches, I mean it should be informative to tell the story. We can recognise the students’ progress from their sketches, and it was obvious to see if they were exploring the sketches and developing ideas or they were just repeating similar sketches just to fulfil the number of sketches.” (Tutor 5, class B).

“Yes, it [doing sketches] influences their final artwork quality, but the quality of the number of sketches also needed to be considered. Those who showed the significant process in developing their ideas and have the ability to externalise their ideas in their drawing, usually get the high grades.” (Tutor 8, class C).

The tutors are accustomed to reviewing progress in student sketchbooks and could immediately see that it would be beneficial if students could enrich their sketchbooks as part of a reflective process as reported:

“I can recognise it more when they talk to me, in dialogues, and sketchbook as well to see the evidence of their sketches if they technically improve or not. Their sketchbooks represented their progress.” (Tutor 3, class A).

“We could easily catch the progress by looking at their sketches. I do not know what they did about reflection, as long as they made progress, it was okay for me.” (Tutor 2, class B).

Based on a cursory inspection of the students’ journal and the comments made by students in the focus groups, it was clear that students felt the benefit of being able to record not just their work, but their learning experiences.

“Sometimes it is hard to apply what we have written. When I looked back at my journal, so many targets that I set were not reached, or maybe I set it too high.” (Student 3, class B).

“I do not like it when it is only in written form. Therefore I created my learning process through comics as I like these a lot, and it makes me remember the events I’ve ever experienced.” (Student 3, class C).

"I am not used to collect my sketches. Now I'm more organised and aware that my skill was increasing from the sketches I've made since the beginning of the module." (Student 3, class A).

The students in class C were not asked to make reflective journals but simply recorded their sketch development as usual. When they switched groups in the final brief, they were asked about the benefits of keeping more reflective journals. Their feelings about this are reflected in the comment below:

"I think it would be beneficial for us, and it was important, but I am thinking about the priority since I have so many assignments also from other modules, so it's about priorities at the moment." (Student 4, class C).

The students in class C were also asked if they would continue to keep a journal even if it was not a requirement of the course, this produced a mixed response, as illustrated below.

"I would not do it. I will get motivated if I do it for grades and to get appreciation from my tutor." (Student 3, class C).

"I would do it for my private portfolio. I see that as when I plant something then I want to see how it grows. If the result was bad, I will plant another thing and then see the result, and so on." (Student 1, class C).

#### 7.3.2.4 Creating a safer learning environment

Although some students and tutors confirmed the benefits from the intervention, there are some barriers raised during the learning process. Student-tutor interactions, teaching methods, and stimulating reflective practice during the intervention elevated issues related to the quality of the student-tutor relationship regardless of the level of intervention. Table 7.2 shows the barriers that students' and tutors' experiences as the implications of facing different teaching methods, reflective practice, and the interactions with peers and tutors.

*Table 7.2 The barriers to creating a safer learning environment*

No	Barriers	Evidence from tutors' interviews, students' focus groups, and students' journal writing
1	Resilience	<p>"6<sup>th</sup> March 2013: The tutor wrote on the board that we had to make 25 more sketches. Today's target is to make 75 sketches. Damn, I'm stressed... – 8<sup>th</sup> March 2013: Finally, 100 sketches done. I'm tired, really tired." (Taken from student journal, class B)</p> <p>"The tasks in this module were so challenging and tiring, and it led us to lose our spirit and went us down." (Student 6, class C).</p>

No	Barriers	Evidence from tutors' interviews, students' focus groups, and students' journal writing
2	Time management	<p>"Some of them who lacked in time management, their results were less optimal. Their final executions were not really good as they spent too much time for the concept." (Tutor 1, Class C)</p> <p>"20<sup>th</sup> March 2013: To be honest, this task is more difficult and time-consuming. At the moment, only 52 sketches I have been rendered" (Taken from Student Journal, class B).</p>
3	Passivity	"By using this method [group discussion], some of them were improved, some don't. It depends on how diligent and active they were. It could be seen, when they were put in groups, some of them were passive." (Tutor 2, class A).
4	Resistance	"I was late because I couldn't manage myself, but I noticed that the tutors came late as well. It was not fair then." (Student 1, class B).
5	Confucian	"In campus, the tutor is a God. We must follow what they want because they know everything" (Taken from Student Journal, class C).
6	Initiative	"Less initiative is a part of our culture. That's why, I think the method for class B needs to be applied from the basic level as it has a relationship with the level of maturity, and teenagers are easily shocked." (Tutor 2, class A).
7	Authoritative	"In this semester, I do not care of those who do not want to learn as I'm busy. I just want to focus on students who want to improve themselves and those who are motivated to move forward." (Tutor 1, class C).
8	Discipline	"We did not give a tolerance for coming late as it has been written on the learning contract. It is important to force the students to be on time. It is about how we concern to discipline the students" (Tutor 2, class A).
9	Confidence	<p>"I'm getting down...My friend, he got so many stars from the peers while I got a few. I didn't get the stars as I expected." (Taken from Student Journal, class A).</p> <p>"What I did not like in peer review was when they criticise my works. I went down and lost my confidence." (Student 6, class A).</p>
10	Providing Feedback	"When we moved to class B, which was the small group learning's class, the tutors did not give us much feedback. We were asked to decide the ideas by ourselves, and the tutors in class B kept asking me questions that made me feel uncomfortable." (Student 5, class C).
11	Build dialogues	"I find it was difficult to talk to the tutors in class B, for example, I was not sure if I did it right or wrong about the sketching technique. When I asked the tutor about that, she answered: 'there was no right or wrong about your work.' It made me confused!" (Student 2, class C).

The barriers shown in Table 7.2 reflect the shortcomings of education culture in Indonesia, e.g. the Confucian teaching about ruler and subject and respect for elders, seniors and teachers are found in most Indonesian schools and universities; the emphasis on the amount of sketched to be produced. Additionally, the first-year students that participated in this study needed to adapt to a different environment, where they have to learn to be more independent. Tutors need to minimise these barriers in terms of creation of safer learning environment in the studio



teaching. A more specific example relating to the creation of safe learning environment is provided in Section 7.4.2.

#### **7.3.2.5 Tutors' reflection on their experience of the intervention**

Although the failure to follow the implementation plan could be explained as lack of buy-in by staff, the observations and interviews showed that tutors were interested in making changes to their practice, but made those changes which suited themselves and their students.

Despite their non-adherence to the intervention plan, tutors used this as an opportunity for reflection on their practice and conduct their own action research where they planned, observed, reflected, and developed new strategies (based on the training they had received in the initial workshops) to improve their teaching practice and student learning, for example:

Planning:

"We will try to balance the methods in the future, and I believe this will succeed. The method of giving feedback from and to students will make their competitiveness increase; I am thinking to develop this method to teach in my other classes in the different modules, particularly for the students in the higher level." (Tutor 1, class A).

Observing:

"Our culture has not got used to making the initiative, so the method in class B is important for the first year students. I think this has a relation with a level of maturity; the first year students are still like high school students who...you know, the condition in our primary and secondary schools. They are just asked to do this, do that, and when they do different things, it was wrong. That is why it is difficult to encourage creativity for the first-year students. They always are afraid to make mistakes." (Tutor 2, class A).

"I think it encourages students to have the skill to filter opinions, and they are able to make arguments because they learned this in their groups. My role as a facilitator was to remind them to be able to make their own decision." (Tutor 5, class B)

Reflecting:

"I become more disciplined in class management.... although we were forced to be on time...I guess that's the right one. In the end, we just realised that we become more disciplined than before." (Tutor 1, Class A).

"Basically, my students have good techniques for drawing since the beginning, but we need more time to discuss for exploring their ideas, but sometimes I couldn't always be with my students all day because I had a lot of works to do, well... sometimes I feel guilty about this." (Tutor 1, class C).

Action:

“I placed myself as a member of the group [as I observed from Class B] as I did not want the students in my class always to count on me to be their problem solver.” (Tutor 1, Class C).

### 7.3.3 Overall results

The overall results were summarised as follows:

1. The intervention was only partially successful. It was overambitious in scope, and the lack of understanding of the need for experimental rigour, amongst other issues, meant that its operationalisation was not adhered to. However, it did provide opportunities for tutors to reflect on their own practice and try out different ways of working
2. The tutors perceived and experienced the benefits of new ways of teaching such as the use of small groups, and Socratic questioning
3. The key themes of this study include:
  - Student-centred approaches to teaching, the tutors’ comments revealed that they understood the importance of adapting their teaching to the needs of students, especially those who may be passive.
  - The approachability of tutors was recognised in the interactions with students. This relates to the cultural issues such as the authority of the tutor, their power, the passivity/deference/resistance of students, and the rapid introduction of new methods, which could lead students to feel abandoned and created more distance between the tutors and students.
  - The safe learning environment, the students had to critique their peers, which was not liked, and again the students felt that their tutors abandoned them.
  - Reflective learning was recognised in reflective writing and annotated sketchbooks, and in the dialogues between students and tutors and students with their peers when they had built rapport.
  - Teaching methods that are introducing small group tutorials and group discussion were perceived positively by the tutors and students. However, the tutors confirmed that time is needed to enable them to adapt to these new methods. The students confirmed that they enjoyed the new approaches when they got used to them, but found it difficult to switch to new methods and different tutors.

## 7.4 Discussion

Despite deviation during the intervention, tutors and students benefitted from experiencing new teaching and learning methods. Lecturing and one-to-one tutorials using sketchbook exploration were dominated by undergraduate graphic design teaching and learning in this university. From the evidence of interviews, some tutors felt that by creating small group learning and group discussion, their students become more independent. However, some students confirmed that although they were happy to experience new teaching methods, they still wanted their tutor involved in group discussion.

Therefore, it was not easy to determine if the students moved towards more independent learning just because they were put in groups. This study aligns with Thomas et al.'s (2015) study of first-year students which showed that new students need to be taught, monitored nurtured, and directed. Many students felt they were abandoned by their tutors when they were asked to undertake peer review or small group discussion. The evidence from the focus group with the students in class A shows that this was, in fact, the case. They confirmed that their tutors only came at the beginning of the class to give the brief and then left the students alone with their peers. The purpose of setting up collaborative learning and group work was perceived very differently by the students who judged their tutors to be less approachable. This shows that the students needed more support and direction and that tutors may take advantage of peer-to-peer learning to remove themselves from the classroom.

Class C, which was the control group class which still used one-to-one tutorials, was valued by the students because they could talk with their tutors and get feedback directly to their work. However, both students and tutors confirmed that this method was tiring and time-consuming because students had to queue for their tutorial. The students also noticed that not all tutors were communicative in giving feedback. In one-to-one tutorials, students were encouraged to follow up the feedback from their tutors and explore the ideas. This promotes self-regulated study, e.g. they have to be able to manage their time to produce the sketches as agreed in the tutorials. However, the challenge of one-to-one tutorials in terms of this study was when the other tutors (teaching assistants) did not have sufficient training in how to give feedback, this aligned with the study by Nicol and MacFarlane-Dick (2006) that outlined the importance of giving feedback which was clear and straight to the point but encouraging in its dialogues and positive environment. This illustrates the importance of tutor approachability in communicating with their students including encouraging them to reflect while they receive feedback.

#### **7.4.1 Addressing the research objectives**

During the intervention, the researcher watched the process and randomly observed each class. Despite the lack of quantitative measurement, the findings from observation, tutors interviews, students' focus groups, and from students' journals were sufficient to fulfil the research objectives namely:

1. To investigate teaching methods that would be most appropriate for encouraging a more student-centred approach in Indonesia, especially with regard to encouraging reflection.
2. To examine how staff and students would respond to the changes and to recognise the indirect results of the intervention made in this study.

#### **Teaching methods and teaching styles most appropriate for encouraging SCL within Indonesia**

Where small group discussions were administered correctly (with the tutor being immersed, rather than absent from discussions), as in Class B, tutors were regarded as being more approachable and were able to create a safe learning environment. This aligned with the study of Fassinger (1995) that emphasises traits that were needed by tutors as supportive, approachable, welcoming discussion, and providing positive and clear feedback. A tutor in class B also felt that this approach was more efficient as she did not have to repeat the same information to each student as was the case with one-to-one tutorials. The positive attitude of tutors who change their teaching style aligned with the previous study by Rapti (2013) that a positive climate enhances effective teaching that leads to a better performance of student learning.

The tutors and the students in class B were immersed in dialogues in small groups, which created a safe environment conducive to reflection, discussion and critique. This aligns with the study of Holley and Steiner (2005) in the importance of establishing a safe climate by not being judgmental, respectful, laid back, flexible, calm, and demonstrated caring. The tutors in class B displayed characteristics mentioned by Purkey and Stanley (1991) concerning invitational teaching, which encourages openness, the involvement of tutors in discussion and maintaining discipline based on respect and trust.

#### **Indirect results of the intervention made in the Fieldwork I**

Although there were many reasons for the deviation from the original plan, in not following the plan, tutors exhibited a willingness to explore new teaching and learning methods when they

could see that they might be useful/effective with their students. A mere replication of UK best practices denied them agency, control and ignored their knowledge and expertise. The tutors showed that they were experts, open to experimentation and able to reflect.

On their teaching practice. In this they displayed the characteristics of action research in planning, observing, reflecting, and action. This has had a lasting effect on some tutors still applying and developing their teaching practice based on the material and experiences provided in the intervention. The intervention could, therefore, claim to have sustainability as it has encouraged tutors to be reflective practitioners and try out new, more student-centred teaching approaches.

This is backed up by the finding that tutors were more satisfied and felt their teaching was more rewarding when they engaged with students in the learning process. They all saw the possibility to change their current practice and the activities. In both cases this allowed them to connect the students who needed specific technical skills with their peers or their seniors to teach themselves. The tutor in Class C was curious to discover whether small group teaching would alleviate the problems associated with a high number of one-to-one tutorials. He found that teaching in this way (small groups) made him more approachable and saved. This confirmed the study of Claxton et al. (2007: 18) that outlined the importance of developing relationships with the students by changing the role of tutors from didactic to facilitative and by changing the design of tasks individual to group work.

#### **7.4.2 Mapping and analysing the barriers in personal and contextual sectors using hexagon model**

The next stage of the research will build on this experience by further development of the methods which worked well in this study, whilst recognizing that many of the problems which need to be addressed lie outside of the classroom.

The hexagon–spindle model of educational ergonomics (Benedyk et al. 2009) provides a framework to systematically consider and evaluate factors which are barriers to student centred learning and reflective practice. Figure 7.5 maps the key findings from the data sources (interviews, focus groups, student journal, and researcher’s observations) on to the personal sector and task design sector of the H-S model. In so doing this has provided more detail about elements which need to be considered in the personal sector of the model. This has strengthened the argument for the inclusion of the personal sector in the model, the need for further research in this sector, and to look at wider external effects across the whole model (e.g. cultural effects, government initiatives).

The H-S model was conceived as having two parts (Benedyk et al. 2009). The hexagon portion aligns itself with standard concentric rings models which call for the optimisation of all factors to facilitate user centred, or in this case student centred design approaches. However, this is an oversimplification. Few activities are situated in one place or require work in just one place or on just one site. The 'spindle' portion of the model tries to represent this complexity (figure 7.6) by acknowledging that learning occurs across time, through different learning activities and environments, all of which have to be optimised for each learner. In the example used the learning can take place in one to one tutorials, small group working and peer reviews.

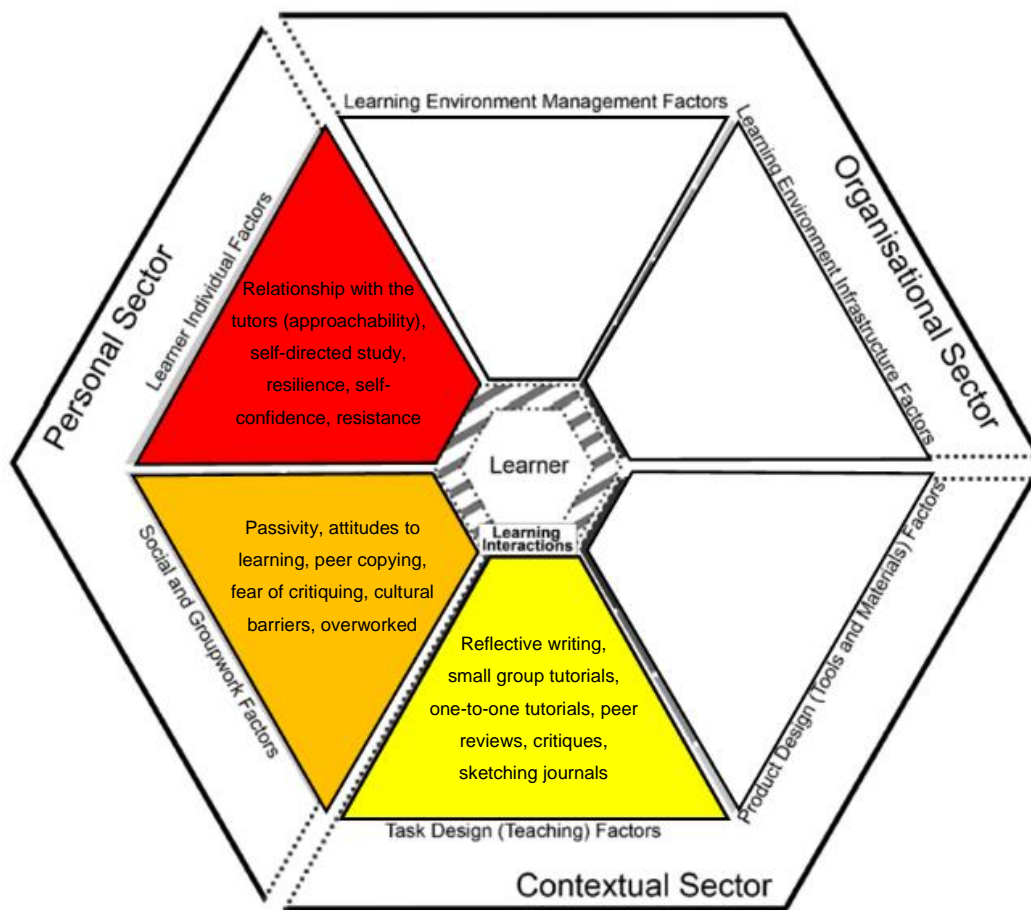


Figure 7.5 Issues mapped on to Hexagon model

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 7.6 Spindle model illustrating build-up learning tasks that was applied to class A with a high level of intervention (Benedyk et al. 2009)*

Table 7.3 uses peer-to-peer learning (or peer review) as an example of how the model can be used to systematically explore issues which may impede or facilitate learning in relation tutor's approachability.

*Table 7.3 Element of the model applied to address the issue of approachability*

<b>The issue of peer-to-peer learning in Class A</b>	<b>Contextual Sector</b>	<b>Personal Sector</b>	
	<b>Teaching (Task) Design</b>	<b>Social and Group work</b>	<b>Learner Individual</b>
<i>External environment factors</i>	Best practice in teaching and learning: information of best practice from the UK was not fully understood by the tutors.	Social strata/culture/peer/group/family: religious culture, respect to elders, and avoiding conflict to keep harmony, influenced the students in peer review activities.	National economic support for learners: n/a
<i>Learning Work Setting Level for Intervention</i>	Academic programme requirements/curriculum: too many modules (too ambitious) for the 4-year undergraduate programme, the target for this task was not clear, the activities were time-consuming against the normal schedule.	Group attitudes to learning environment: Passivity, ignorant, worry about peer copying, feeling overworked, fear of critique, feedback was not critical.	Attitude and motivation of learner: ignorance of this activity, still dependent on tutors, not questioning tutor, silence, shyness, lack of confidence
<i>Learning Workplace Level for Intervention</i>	Teaching styles/ lesson plans: learning activities takes time to be understood by students and tutors. Tutors did not understand how to encourage peer-to-peer activities. Some students did not get the benefits from peer-to-peer activities.	Accommodation for cooperative or group learning: the studio space was too small, so another room (exhibition room) was used for peer-to-peer review, separated from the main studio	Student-tutor relationship: tutors have full of authority, students wanted to be taught by their tutors, expected feedback more from their tutors, put very high respect to their tutors, students did not openly show their disagreement to their tutors.

The issue of peer-to-peer learning in Class A	Contextual Sector	Personal Sector	
	<i>Teaching (Task) Design</i>	<i>Social and Group work</i>	<i>Learner Individual</i>
<i>Learning Workstation Level for Intervention</i>	Delivery of learning work programme: tutors provided the forms to be filled by the students for peer review activities, but they left the students alone to do the activities and did not give feedback on this task. Tutors give feedback only in one-to-one tutorials.	Co-learning needs: the guidance for undertaking the peer review was not written, and students were asked to give feedback and rating their peer's work. The knowledge on how to give feedback, review, and critiques were not well understood.	Individual interface design needs: poor seating to support 5-hour studio working. The studio does not support Wi-Fi and bigger desk. The power jacks were not sufficient to support working on electronic devices.
<i>Learning Interactions for this task</i>			
<i>Learner Level</i>			

The issue of peer-peer interaction is included in the personal/group work section of the H-S model. Group working is considered as a way of changing studio culture. It was easy for a student to remain isolated behind a desk, but when confronted with peers, and having to work with them, they had to participate and found this difficult. Students derive little benefit from this (as evidenced in the student journals) if they are forced to critique their peers or afraid of comments, and if this does not occur in a safe learning environment. Culture also plays a role in promoting peer review activity. This might be more appropriate at later stages of the course, with more mature students.

## 7.5 Conclusions

Much activity in education concerns the operationalisation of courses, e.g. the content, structure, assessment criteria, and teaching methods. This research takes a step back, to consider the way in which staff can provide opportunities for students to make the most of their learning experiences. Given the lack of tradition in reflective practice, no clear instruction in student-centred approaches to learning, ethical issues and the high workloads of staff, the introduction of reflective practice in teaching in Indonesia is problematic.

This study has found that best practices in one HEI are difficult to translate into another context. Most participants (both tutors and students) in this study understood that change was needed to improve the efficiency and effectiveness of teaching and learning. Special attention was paid to developing a more student-centred approach to learning, which created a safe learning



environment, more conducive to reflection and independent thinking, which was at the same time, less burdensome for the tutors.

Small group discussions worked well, as long as the tutor played a part of the group. Students placed a value on their relationship with their tutor and tried to please them. However, the way in which the teaching task is currently managed means that tutors do not get to know their students, or tailor their comments to the student's needs. Tellingly, the tutors do not even know the names of the students,

In terms of the overall aims and objectives of the research, this study has started to demonstrate how improvements could be made to student-centred learning (SCL) Indonesian undergraduate graphic design courses, in line with the MoRTHE's guidelines. It has demonstrated that small group working could be useful and achievable and could be used to encourage reflection, independence and self-management. It has demonstrated that tutor approachability (especially given the status of tutors as leaders in the classroom) is a key concern for students. Additionally, this study has shown that simply applying best practices from other (in this case UK) institutions may not be a suitable mechanism to create safe learning environments.

Given the readiness with which tutors tried to apply /develop their own teaching methods based on what they had observed in other parts of the intervention, fieldwork II will be based around using action learning sets as a means of addressing issues around tutor's approachability.

## **7.6 Reflection on the study**

Interventions require careful planning and full buy-in of all stakeholders. In this study, too radical and complicated an intervention was planned, without sufficient training and support for tutors being in place. Not only were the teaching methods new to both staff and students, so was the very notion of student-centred teaching and reflection.

The study needed to be supported, in advance by a range of professional development opportunities, which would allow staff to understand, develop and feel comfortable with new practices, before implementing these in the classroom. The prior discussion should have taken place with all tutors to develop the right interventions and introduce these in a more controlled manner, rather than trying to implement a range of methods that, although working successfully in the UK, have taken many years to embed.

Lastly, closer governance was needed to ensure that the intervention was implemented as intended, or that any deviations from the plan were discussed and managed at the time, and that data analysis was adjusted to take account of the changes.

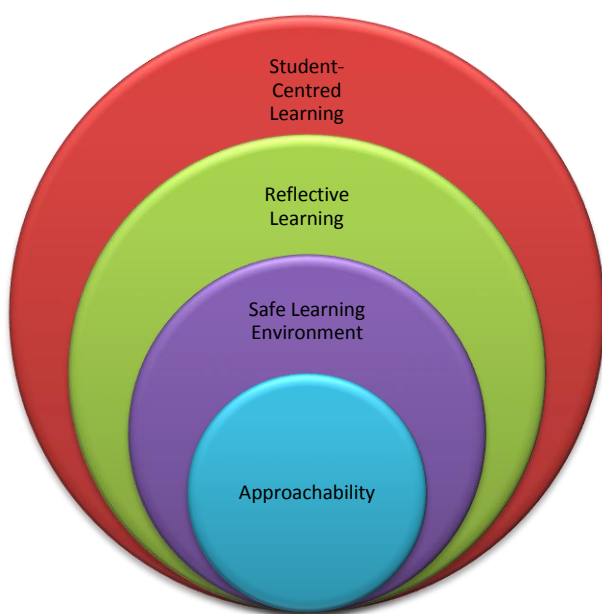
In conclusion, we cannot import a model of reflection through teaching intervention in just one academic term. Transformation takes time, and it needs to be nurtured to create a change in attitudes of both staff and students, in the use of new teaching and learning methods, and in their application to a context. This requires an understanding of wider teaching philosophy (at all levels of education), discipline specifics and the context in which teaching and learning occurs.

## Chapter 8

# Fieldwork II: The Use of Action Learning Sets (ALS) to Increase Tutors' Approachability in Indonesia

## 8.1 Introduction

The culture of graphic design studio practice requires many dialogues and comfortable interactions between students and tutors. There is an underlying assumption that this can lead to good design outputs. However, this needs to be investigated further. This PhD study started from the need to help the implementation of student-centred learning (SCL) in Indonesia, in particular in relation to reflective learning and the need to develop a safe learning environment. Another component of a good learning environment, particularly a safe and comfortable one, is the quality of the student-tutor relationship. This has been raised especially by the Indonesian student participants in the previous study. Additionally, the difference in the quality of the relationship between tutors and students was noted in the observational studies in the UK.



*Figure 8.1 Approachability in SCL diagram*

Tutors were more approachable and actively developed a safe learning environment. These results warranted further study. This chapter outlines the investigation of tutor approachability in relation to creating a safe learning environment. Figure 8.1 shows the focus of the research that is narrowing down from SCL to approachability.

In Indonesia, teaching is dominated by lectures and one-to-one tutorials. However, as student numbers increase, this places a greater onus on staff. Tutors struggle to be agents of reflection because of their perceived lack of approachability. Tutorials

become diminished both in intensity and quality as tutors take on larger numbers of tutees. Therefore, different teaching methods are needed which can reduce the burden on tutors, increase learning outcomes and student satisfaction. Fieldwork I introduced tutors to new

teaching methods (such as small group discussions, and peer review) which would increase student levels of reflection and reduce pressure on tutors. However, some tutors exploited the opportunities provided to distance themselves from direct engagement with their students and were therefore rated as more unapproachable by their students.

From these results, it was concluded that the teaching methods *per se* were not the problem, but that these should have been built on strong interpersonal relationships between tutors and students. The ratings of the tutors revealed that they did not realise the importance of or were not willing to build a safe and supportive atmosphere for their students. Some students remained un-motivated to improve their work because of the poor learning atmosphere which was not comfortable and inhibited reflection and questioning. This led to a hypothesis that tutor approachability may be a vehicle for creating a safe learning environment and ways needed to be found of encouraging a positive relationship and good rapport between students and tutors.

Approachability has been mentioned in previous studies as an important key to establishing student-tutor relationships (Chan 1994) and is one of the attributes of effective teaching (Allan et al. 2009, Delaney et al. 2010). Bedner (2000) investigated instructor approachability and argued that being down to earth, listening, and caring were the main characteristics of instructor approachability. Approachability may be manifest in positive body language and gestures (Gurung and Vespia 2007, Miles 2009). Ginsberg (2005, 2010) promoted approachability as an important skill in business, networking, and leadership. Approachability also is suggested as a tool for improving student engagement (Zepke and Leach 2010). It is argued that face and body expression influence the perception of approachability (Willis et al. 2011).

### **Aims of the study**

It is argued that if the relationship between tutors and students is suboptimal, student learning will also be sub-optimal, in this particular case, if a tutor (or a student) is not approachable, a 'safe and comfortable' space will not be established. This may be at an individual or group level. Without this safe space, students may feel unable to present their work to its fullest and will feel unable to disclose their ideas. Any feedback provided by tutors may be seen as hostile resulting in defensive attitudes by the students, who may not accept or reflect on recommendations. Therefore, the aims of this study were:

1. To identify the dimension of approachability in teaching and learning for higher education level.
2. To investigate the students' and tutors' perceptions of approachability.

3. To investigate the potential of Action Learning Sets (ALS) as a means of introducing changes in teaching methods in Indonesia.

This maps on to the last two objectives of the research namely to:

- To examine the role of approachability in creating safe learning environments (SLEs) which allow reflection,
- To develop an effective mechanism by which tutors could improve SLE in undergraduate graphic design courses in Indonesia

## **8.2 Research methods**

### **8.2.1 Research design**

A mixed-methods approach was used to gain insight into issues around tutor approachability, how it could be improved and the effects this could have on teaching and learning. There were 4 components to the study.

#### **8.2.1.1 Deriving the components of approachability**

The preliminary study investigated approachability and identified its components in teaching and learning activities. Spencer (2009) suggests a card sorting approach to explore how items or concepts can be categorised. Therefore, a hybrid card<sup>18</sup> sorting approach was used to define the components of approachability. The participants were undergraduate graphic design students, PhD students, tutors and colleagues in the UK. The derived components would form the basis of the online survey for the next stage of the work.

#### **8.2.1.2 Investigating tutor approachability**

In order to assess the relative importance of tutor approachability in Indonesia and how it could be improved in undergraduate graphic design courses an online survey was distributed to Indonesian tutors and students. The survey was piloted in the UK after ethical approval, and piloted a second time after it had been translated into Indonesian with Indonesian tutors (from a different faculty) and colleagues to investigate if the questions were comprehensible and the purpose of the survey understood.

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<sup>18</sup> Hybrid card sorting is when both open and close methods of card sorting are used. Open card sorting is when the participants are asked to sort the cards into piles according to what's similar and describe the groups they make, while closed card sorting is when the participants were being asked only to sort cards into the predetermined categories. In this study, there were two stages in which the participants were being asked to sort all attributes on to the categories that are provided, then in the next stage, they were being asked to give their opinions e.g. to add the categories, suggest the new name of the categories, and propose the additional attributes for the categories.

### **8.2.1.3 Changing levels of approachability in tutors**

The results from the online survey generated both quantitative and qualitative data. The results were provided to tutors who agreed to participate in this study, and whose students had rated their approachability in the online survey, to inform action learning sets, in which they worked on ways to improve their approachability. Action learning as a theory of management and organisational learning was introduced by Revans in the 1970s. By undertaking action learning, people can learn with and from each other through regularly meeting in sets to work on the real-life problems and opportunities (Revans 2011).

### **8.2.1.4 Monitoring the effects of change**

Notes were made during the Action Learning Sets (described in more detail below), and observations were made of teaching activities to see whether the tutors were applying their action plans to increase their levels of approachability. Additionally, students were asked to rate their tutors in terms of their approachability before and after the study using emoticons and metaphorical drawings and discuss wider issues of approachability in semi-structured interviews at the end of the study.

## **8.2.2 Data collection methods**

### **8.2.2.1 Piloting card sorting and the online survey**

Card sorting was used to understand the dimensions of approachability relevant to HEI. This involved:

1. Collection of attributes derived from the literature on approachability (see Table 8.1)
2. Grouping and rating the applicability of these to HEI
3. Development of the online survey from the attributes.

The card sorting process and pilot survey can be seen in the appendices 8.1 and 8.2. Before the online survey was launched for Indonesian students and tutors, it was piloted to check if the respondents could understand the questions being asked. This involved the following stages:

1. Piloting in the UK. In the first step, three UK participants checked the flow of questions. The revised questionnaires as then piloted more with 26 participants drawn from a convenience sample.
2. After being translated to the Indonesian language, the questionnaires were piloted with Indonesian tutors and (former) students from other faculties to show whether they understood the questions.

#### **8.2.2.2 Online surveys for Indonesian tutors and students**

The online survey was used to gather the perceptions of Indonesian tutors and students about approachability. The results would be used to understand more about the concept of approachability in Indonesia, and as stimulus material for the action learning sets.

The participants were 172 Indonesian students and 29 tutors. Two questionnaires were translated (one for tutors, one for students) into the Indonesian language. After gathering background data, the participants were asked to rank order the attributes of approachability, derived from the preliminary survey. The data were collected online using Smart Survey ([www.smartsurvey.co.uk](http://www.smartsurvey.co.uk)). The sample of online survey questions for both the tutors and the students can be seen in appendices 8.3 and 8.4.

The survey consisted of 29 questions, in 7 categories:

1. Background details. For the tutor's information was collected on gender, teaching status, teaching experience, and age group; for the students, information was collected on gender, year of study, and age group.
2. Rating of the qualities which a good tutor should exhibit
3. Perceptions about the role and relative importance of tutor approachability in teaching and learning
4. Rank ordering of the qualities of an approachable tutor (informed by the card sorting task) to identify the priorities that needed to be improved by the tutors regarding enabling safe learning environment.
5. Questions concerning levels of confidence in student-tutor interactions, whether lack of confidence was notices and the ways in which either tutors or staff could increase student confidence.
6. Open-ended questions to both groups about the ways in which tutors could be more approachable.
7. Exploration of the relationship between approachability and reflection in graphic design and the ways tutors could help students to reflect more on their work.

The results were analysed and used as stimulus material for the Action Learning Sets.

#### **8.2.2.3 Action learning sets (ALS) for Indonesian graphic design tutors**

Six tutors volunteered to take part in a cycle of ALS to increase their levels of approachability. Following an introduction to ALS and the results from the survey, four action learning sets were arranged in which tutors were expected to reflect on their teaching and discuss the steps they

could take to improve their approachability and then to discuss whether this had had an effect in their students, and how they could further develop this.

At the first meeting, the participants discussed the results from the online survey and were asked to reflect on their previous teaching and create an action plan to approachability in their teaching practice. During each ALS participants gave and received feedback about their efforts in creating a comfortable situation for their students through their own way of teaching. In the last ALS, each participant presented their experiences during the intervention, how they overcame obstacles and whether their efforts enabled safe and comfortable interactions and encouraged students' reflection. The timetable of the action learning sets is provided in Appendix 8.5.

Random unobtrusive studio observations of the tutors participating in the ALS were made over half a term to investigate the extent to which the tutors implemented the changes they had discussed and to capture students' behaviour in the studio as a reaction to their tutors' approachability. Observation notes, digital camera, and video recording were used to capture the activities in the studio.

#### **8.2.2.4 Pre and post feedback from the students regarding ALS resources**

To assess whether the tutors had become more approachable as a result of the changes they had made to their teaching methods, the students were asked to rate their tutors through pre-test and post-test feedback method. This method used a visual method. The students were asked to create an emoticon drawing and to describe their tutors' character using a metaphorical drawing. The rationale for using this approach was that it would be a more appropriate and pleasurable way for graphic design students to provide feedback in a visual manner. This method was used to provide additional information and feedback for the tutors who participated in ALS. By providing this pre and post feedback, the tutors were encouraged to recognise their strengths and weaknesses and evaluate the effort they had made in the studio, by comparing the changes in their students' perception.

#### **8.2.2.5 Semi-structured interview with the students**

To gather more detailed information about the changes, ten semi-structured interviews were undertaken with representatives of each class where the tutor had participated in ALS. In the interview, the students were asked to reflect on the changes the tutors had made, the extent to which tutor approachability was important and if it made them feel more confident, safer, and comfortable. The students were also asked if changes in their relationships with tutors would

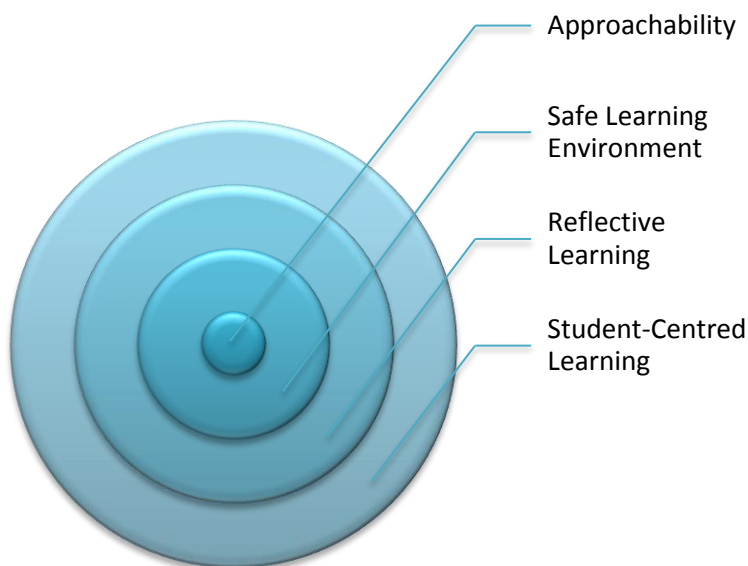


lead to more reflection. The audio records were transcribed and analysed into the themes to be triangulated with the findings from previous methods.

### 8.2.3 Data analysis methods

All mixed methods data were analysed. Descriptive statistics was used for the online survey, keyword analysis (Savin-Baden and Major 2013: 435) for the open-ended questions in online survey, thematic analysis (Bryman 2016) for ALS and interviews, and triangulation (Lincoln and Guba 1985) for all data sources, where the findings were categorised into themes. Triangulation was used by corroborating the views gained from the tutors as the respondents of the online survey and the participants of ALS; the students as the respondents on online survey and the representatives of the module in which their tutors were involved in ALS; and the views of the researcher through the observation in the classroom (studio) and as the facilitator and observer during the ALS sessions.

## 8.3 Results



*Figure 8.2 Approachability as the epicentre of the study*

Figure 8.2 shows approachability as the focus of the PhD as an epicentre<sup>19</sup> - a trigger in which the tutors' positive actions could create a safe and comfortable ethos that affects the class atmosphere. This is expected to affect the students' ability to reflect. Figure 8.1 displays the process of the PhD research from the broad views of SCL narrowing down to approachability. In figure 8.2, the results of the study influence other factors that make the scope of the research reverberate into broader SCL, as a means of answering the SCL

issues raised at the beginning of the PhD. This section provides the results of the

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<sup>19</sup> The term of epicentre in this study was used as a metaphor that refers to the entities such as people or place that have a rich level of activities that spread the (positive) vibes to their surroundings.

approachability study, which creates a ripple effect telling the story that approachability can lead to safer learning environments, but also to increases in students' confidence. It builds trust between students and tutors thereby influencing reflective learning and SCL as tutors get to know their students better and can tailor learning to meet their needs.

### 8.3.1 Card sorting study: Exploring the dimensions of approachability

The 40 initial attributes derived from the literature review (relating to approachability in business, professional and academic practice) were classified in to seven categories as shown in Table 8.1.

*Table 8.1 the 40-initial attributes of approachability within seven categories*

No	Categories	Attributes
1	Engaging	1. Become easily engaged with students.
		2. Remember students' names.
		3. Make eye contact when talking with students.
		4. Stimulate students who are not involved in discussions.
2	Articulate	5. Make sure every student is included in the group discussion.
		6. Break the uncomfortable silence when nobody else will.
		7. Create a safe climate for all students to participate in discussions.
		8. When questioning, ensure a sympathetic context for intellectual challenge.
		9. Respect students' opinions.
3	Positive Body Language	10. Encourage examples drawn from personal experience.
		11. Show positive gestures when talking to students.
		12. Give thumbs up to show compliments.
		13. Ensure a comfortable distance with students during discussion.
		14. Keep arms uncrossed during the discussion.
4	Authentic Personality	15. Use adequate pauses during the conversation, instead of talking for the sake of talking.
		16. Maintain professional relationships with students.
		17. Inspire students instead of impressing them.
		18. Be enthusiastic about learning.
		19. Be confident enough to be humble.
		20. Be yourself in everything you do and say
		21. Be known by many students in all year groups
5	Reachable	22. Be assertive to maintain discipline
		23. Encourage students instead of intimidating them
		24. Maintain a simple, easy-to-type, easy-to-remember email
		25. Responding to students' messages or queries
		26. Offer various methods of contact (email, phone, fax, in-person)
		27. Allow adequate time for discussion
		28. Provide a flexible time to address any urgent condition
6	Kind-hearted	29. Be accessible outside of group situations for students who are shy in front of others
		30. Smiling and greeting to students
		31. Recognise that students learn at different rates
		32. Always be friendly with your students.
7	Open-minded	33. Show empathy to serious problems of students who come to you
		34. Value students' contributions.
		35. Receive constructive criticism without taking it personally

No	Categories	Attributes
		36. Give constructive criticism without sounding harsh
		37. Listen to students' viewpoints and ideas.
		38. Maintain openness, even when topics are challenging.
		39. Give clear guidance when asked for help.
		40. Understand that students have different ways of learning

Eleven participants were asked to consider tutor approachability in HEIs and to sort 40 cards into categories adding new concept cards if needed, and then asked to rank the cards in order of importance in each category as shown in figure 8.3. Additional comments included have respect for individual taste and prompt positive questions even when you personally do not like the style, get along with students, be friendly to them, humorous, so students feel comfortable in tutorial/discussion.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 8.3 Card Sorting Process by UK participants*

From this, 37 attributes (in the eight new categories) emerged which were relevant to tutor approachability in HEIs. These were grouped into eight new categories which could be used as rateable statements in the online survey. Although there as consistency in the concepts and the way these could be categorised, little agreement was reached over the relative importance of attributes within each category. This was also the case in the online survey (see figure 8.5)

*Table 8.2 Final results from card sorting study: the 37 attributes of approachability within eight categories*

No	Categories	Attributes
1	Engaging	1. Interact easily and meaningfully with students.
		2. Stimulate and welcome in students who are not involved in a discussion.
		3. Inspire students instead of trying to impress them.
		4. Encourage examples drawn from personal experience.
		5. Remember students' names.
2	Communicative	6. Give clear guidance when asked for help.
		7. Give constructive criticism without sounding harsh.
		8. Be the first to break uncomfortable silences.
		9. When questioned, provide a sympathetic context for intellectual debate.

No	Categories	Attributes
		10. Use adequate pauses during the conversation, instead of talking for the sake of talking.
3	Positive Body Language	11. Make eye contact when talking to students.
		12. Show positive gestures when talking to students.
		13. Give a 'thumbs up' or encouraging nonverbal gestures, to show compliments and praise.
		14. Ensure a comfortable physical distance with students during discussion.
		15. Keep arms uncrossed during the discussion.
4	Authentic Personality	16. Be enthusiastic about learning.
		17. Be themselves in their words and actions.
		18. Be confident enough to be humble.
		19. Be known by many students in all year groups.
5	Reachable	20. Respond to students' messages or queries.
		21. Provide a flexible time to address any urgent condition.
		22. Offer various methods of contact (email, phone, fax, in-person)
		23. Be accessible outside of group situations for students who are shy in front of others.
		24. Maintain a simple, easy-to-type, easy-to-remember email.
6	Kind-hearted	25. Encourage students instead of intimidating them.
		26. Maintain a friendly demeanour to students.
		27. Show empathy to the problems students face.
		28. Smile and greet the students.
7	Open-minded	29. Listen to students' viewpoints and ideas.
		30. Respect students' opinions.
		31. Receive constructive criticism without taking it personally
		32. Maintain openness, even when the topics are challenging.
		33. Value students' contributions.
8	Professional	34. Maintain professional relationships with students.
		35. Create a safe climate for all students to participate in discussions.
		36. Allow adequate time for discussion.
		37. Be assertive to maintain discipline.

### 8.3.2 Results from the online survey of approachability

#### 8.3.2.1 Tutor and student profiles

Twenty-nine tutors participated of whom 52 % were male and 48% female. Just under 60% were hourly-paid lecturers, and just over 40% were permanent lecturers. Nearly 40% had 1-3 years' experience of teaching, 17% had levels of teaching experience in bands, 4-6, 7-10, and 11-15 years and just under 7% had over 15 years of experience. Just under 60% were aged between 26 – 35 years. The tutors' profile was dominated by novice and young tutors, which may have influenced their results as they have less subject expertise or teaching experience.

One hundred and seventy-two students participated in the survey. Just 93 were male (54.07%), and 79 were female (45.93%). Fifty-four first-year students participated (31.4%), 36 of 2<sup>nd</sup> year students, 27 of 3<sup>rd</sup> year students, 35 students in the 4<sup>th</sup> year, and 20 students were in the 5<sup>th</sup> year. Most (105) were between 18-20 years old, 56 were 21-23 years old, and 11 students

were 24-26 years old. This may mean that the results are biased towards the opinions of the first year and younger students as these formed most of the sample.

### 8.3.2.2 The qualities of an outstanding tutor

Both tutors and students were asked to provide three adjectives they would use to describe an outstanding tutor. The 87 responses from tutors and 512 responses from students were remarkably similar. Most frequent adjectives used were smart, friendly, and communicative followed by open-minded, empathic, encouraging, wise, honest, and assertive.

Tutors and students were then asked to rate three most important qualities of a tutor from a list. The result is provided in tables 8.3 and 8.4.

*Table 8.3 Three most important qualities of a tutor – Student Version*

Students' opinion of three most important qualities of a tutor							Response Percent	Response Total
1	Responsive						37.21%	64
2	Charismatic						19.19%	33
3	An expert (knowledgeable)						51.74%	89
4	Has a good sense of humour						44.77%	77
5	Has a good network						15.70%	27
6	Approachable						29.07%	50
7	A good listener						43.60%	75
8	Good looking						3.49%	6
9	Has a professional practice						36.63%	63
10	A good facilitator						18.60%	32
<b>Analysis</b>	Mean:	15.116	Std. Deviation:	18.103	Satisfaction Rate:	134.63	answered	172
	Variance:	327.723	Std. Error:	1.38			skipped	0

Table 8.3 shows the students rated three most important qualities of a tutor as being an expert (knowledgeable), having a good sense of humour, and being a good listener. Table 8.4, shows that from a tutor's perspective the three most important qualities were being approachable, a good facilitator, and having a professional practice.

Table 8.4 Three most important qualities of a tutor – Tutor Version

Tutors' opinion of three most important qualities of a tutor							Response Percent	Response Total
1	Responsive						10.34%	3
2	Charismatic						24.14%	7
3	An expert (knowledgeable)						37.93%	11
4	Has a good sense of humour						10.34%	3
5	Has a good network						10.34%	3
6	Approachable						79.31%	23
7	A good listener						17.24%	5
8	Good looking						0.00%	0
9	Has a professional practice						48.28%	14
10	A good facilitator						62.07%	18
Analysis	Mean:	19.172	Std. Deviation:	22.682	Satisfaction Rate:	179.69	answered	29
	Variance:	514.478	Std. Error:	4.212			skipped	0

In the following section of the survey as answered by 87 tutors and 808 students. Students were asked to list the attributes tutors felt were most desirable in students. They believed that tutors rated most highly students who are active, have a good attitude, and were creative, smart, and on-time. Tutors felt that students most valued tutors who were friendly, understanding, open-minded, and communicative.

### 8.3.2.3 Perceptions of approachability

In this section students and tutors were asked specifically about approachability. This had been raised as an issue of concern in the previous study, and the survey was constructed around this finding, although it is acknowledged that it seemed only to be relevant to tutors in the responses to this survey. Both tutors and students considered 1) being friendly, ready to listen and help, 2) being open, 3) and ready to engage were most important. They also wrote some additional definitions based on their own words as:

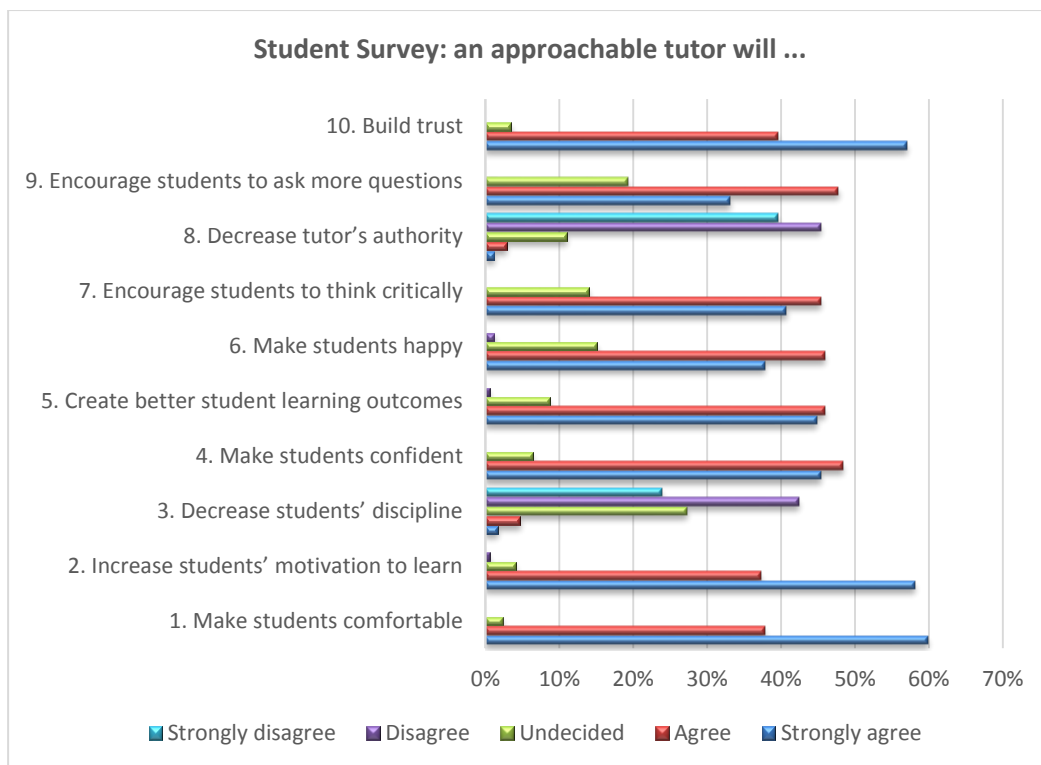
“Creating spaces of dialogue to build active discussion, able to stimulate the emergence of two-way communication, in responding and provide direction about alternative solutions produced, is open and has a good sense of humour to face the possibility that occurs in the process of communication” (Tutor’s response).

“Be able to respond, consider, and decide wisely regarding students’ problem and be able to make students feel safe so they can feel more comfortable to talk openly” (Student’s response).

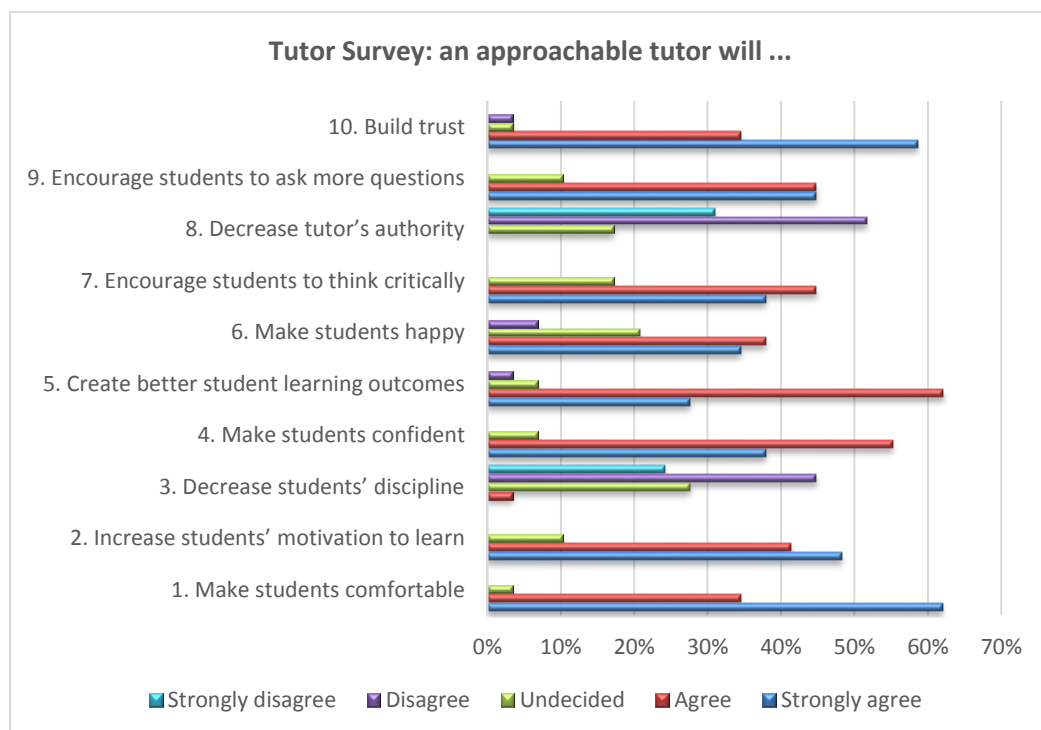
“Being clear in giving information and direction because every student might have the different capacities to understand, not belittling students because the level of knowledge between tutors and students are different” (Student’s response).

According to Ginsberg (2010), approachability requires someone who is both proactive and reactive. Ginsberg’s definition of being proactive is ‘a person who can step onto someone else’s front porch’ and reactive as ‘a person who welcomes others onto their front porch’. This means approachability is seen as a person who has the initiative to approach others and also a person who welcomes others to approach him/her. These elements were viewed as being important for both students and tutors.

The next question asked the students and tutors to rate from the highest (strongly agree) to lowest score (strongly disagree) the conditions that would be provided by an approachable tutor. Both groups rated highest that an approachable tutor will ‘make students feel comfortable’. The second highest for the tutors is ‘build trust’, while in students, building trust was the third highest. The second highest for students was ‘increase students’ motivation to learn’. These results are provided in figure 8.4 and 8.5.



*Figure 8.4 Students' Perception of an Approachable Tutor*



*Figure 8.5 Tutors' Perception of an Approachable Tutor*



This shows that approachability has an essential role in creating a comfortable feeling, that approachability may increase students' motivation to learn and may build trust between students and tutors. These are considered elements of a safe learning environment.

The next question asked students and tutors to rate the importance of being an approachable tutor. This was considered highly important by both groups (51.72% tutors and 55.23% students). When asked to give reasons for this the tutors commented that it was important to know the students and understand their different characters to create a learning atmosphere that is practical, effective, and enjoyable. They need to build trust and establish good communication, which in turn will create a conducive classroom atmosphere. Most responses related to the need to establish good interaction and build rapport to create a better understanding

Other responses related to graphic design were:

"Knowledge in graphic design develops fast, so it needs time to discuss new things with students, but if the interaction between tutors and students were ineffective, the learning materials would not be optimally delivered and transformed" (Tutor's response).

On the other hand, the students' responses also related to building a good relationship with their tutors. The tutors who are approachable will be friendly, be a role model for the students, could communicate better, be motivated, and make students feel comfortable and confident. A response from a student about the condition of being approachable as a characteristic of SCL that using humanistic approach (Pine and Boy 1977) was found:

"Students will learn many things from their tutors. They will have a problem when they want to discuss with their tutor, but the tutor is not approachable. So, the role of a good tutor should not only be teaching but also as a kind person who consider the humanistic approach in their teaching to their students and the society, by being approachable" (Student's response).

#### **8.3.2.4 Most Important Qualities of an Approachable Tutor**

Using the results from the card sorting task, tutors and students were asked to rank order the dimensions of approachability in each category.

Table 8.5 The Difference Ranking of Approachability Dimensions between Tutors and Students Priority

TUTORS' PRIORITY		RANK	STUDENTS' PRIORITY	
ATTRIBUTES OF APPROACHABILITY	SCORE*		SCORE*	ATTRIBUTES OF APPROACHABILITY
<b>ENGAGING</b>				<b>ENGAGING</b>
<b>Interact easily and meaningfully with students.</b>	153	1	870	<b>Interact easily and meaningfully with students.</b>
Stimulate and welcome in students who are not involved in a discussion.	123	2	666	Inspire students instead of trying to impress them.
Inspire students instead of trying to impress them.	118	3	656	Stimulate and welcome in students who are not involved in a discussion.
Encourage examples drawn from personal experience.	102	4	630	Encourage examples drawn from personal experience.
Remember students' names.	84	5	618	Remember students' names.
<b>COMMUNICATIVE</b>				<b>COMMUNICATIVE</b>
<b>Give clear guidance when asked for help.</b>	139	1	799	<b>Give clear guidance when asked for help.</b>
Give constructive criticism without sounding harsh.	119	2	712	Give constructive criticism without sounding harsh.
Be the first to break uncomfortable silences.	117	3	656	Be the first to break uncomfortable silences.
When questioned, provide a sympathetic context for intellectual debate.	109	4	642	Use adequate pauses during the conversation, instead of talking for the sake of talking.
Use adequate pauses during the conversation, instead of talking for the sake of talking.	96	5	631	When questioned, provide a sympathetic context for intellectual debate.
<b>POSITIVE BODY LANGUAGE</b>				<b>POSITIVE BODY LANGUAGE</b>
<b>Make eye contact when talking to students.</b>	151	1	874	<b>Make eye contact when talking to students.</b>
Show positive gestures when talking to students.	149	2	835	Show positive gestures when talking to students.
Give a 'thumbs up' or encouraging nonverbal gestures, to show compliments and praise.	108	3	650	Give a 'thumbs up' or encouraging nonverbal gestures, to show compliments and praise.
Ensure a comfortable physical distance with students during discussion.	91	4	550	Ensure a comfortable physical distance with students during discussion.
Keep arms uncrossed during the discussion.	81	5	531	Keep arms uncrossed during the discussion.
<b>AUTHENTICITY</b>				<b>AUTHENTICITY</b>
<b>Be enthusiastic about learning.</b>	120	1	628	<b>Be known by many students in all year groups.</b>
Be themselves in their words and actions.	117	2	623	Be confident enough to be humble.
Be confident enough to be humble.	105	3	582	Be enthusiastic about learning.
Be known by many students in all year groups.	64	4	575	Be themselves in their words and actions.
<b>REACHABLE</b>				<b>REACHABLE</b>
<b>Respond to students' messages or queries.</b>	131	1	872	<b>Respond to students' messages or queries.</b>
Provide a flexible time to address any urgent condition.	119	2	796	Provide a flexible time to address any urgent condition.
Offer various methods of contact (email, phone, fax, in-person)	118	3	630	Be accessible outside of group situations for students who are shy in front of others.

TUTORS' PRIORITY		RANK	STUDENTS' PRIORITY	
ATTRIBUTES OF APPROACHABILITY	SCORE*		SCORE*	ATTRIBUTES OF APPROACHABILITY
Be accessible outside of group situations for students who are shy in front of others.	106	4	623	Offer various methods of contact (email, phone, fax, in-person)
Maintain a simple, easy-to-type, easy-to-remember email.	106	5	519	Maintain a simple, easy-to-type, easy-to-remember email.
<b>KIND-HEARTED</b>				<b>KIND-HEARTED</b>
<b>Encourage students instead of intimidating them.</b>	119	1	655	<b>Smile and greet students.</b>
Maintain a friendly demeanour to students.	102	2	638	Encourage students instead of intimidating them.
Show empathy to the problems students face.	98	3	583	Maintain a friendly demeanour to students.
Smile and greet students.	87	4	532	Show empathy to the problems students face.
<b>OPEN-MINDED</b>				<b>OPEN-MINDED</b>
<b>Listen to students' viewpoints and ideas.</b>	136	1	829	<b>Respect students' opinions.</b>
Respect students' opinions.	135	2	792	Listen to students' viewpoints and ideas.
Receive constructive criticism without taking it personally	118	3	775	Receive constructive criticism without taking it personally
Maintain openness, even when topics are challenging.	108	4	578	Maintain openness, even when topics are challenging.
Value students' contributions.	83	5	466	Value students' contributions.
<b>PROFESSIONAL</b>				<b>PROFESSIONAL</b>
<b>Maintain professional relationships with students.</b>	112	1	687	<b>Allow adequate time for discussion.</b>
Create a safe climate for all students to participate in the discussion.	107	2	654	Create a safe climate for all students to participate in the discussion.
Allow adequate time for discussion.	100	3	592	Maintain professional relationships with students.
Be assertive to maintain discipline.	87	4	475	Be assertive to maintain discipline.

\*Score is a weighted calculation. Items ranked first are valued higher than the following ranks, the score is a sum of all weighted rank counts.

Table 8.5 shows a remarkable similarity between the weightings of dimensions in most categories. The rankings for tutors and students were identical for the categories of:

- Engagement
- Communicative
- Reachable
- Use of positive body language

However, the rankings were different for:

- Authenticity, where the tutors stressed the importance of being enthusiastic about learning and being themselves in words and actions. For students, the most important

dimensions were 'being known by many students in all year groups' and 'be confident enough to be humble.'

- In the kind-hearted category, there was no agreement in the ordering of the dimensions. Tutors rated more highly dimensions related to encouragement and maintenance of a friendly demeanour rather than more outward manifestations of kind-heartedness
- Open-minded. Tutors ranked 'listen to students' viewpoints and ideas' highest, whereas students put respect for their opinions highest.
- Professional dimension, where tutors emphasised on maintaining a professional relationship, while students stressed the importance of adequate time for discussion.

Both groups were given the option of adding other dimensions to the categories and summarised in the following table:

*Table 8.6 Additional criteria of tutor approachability from students and tutors*

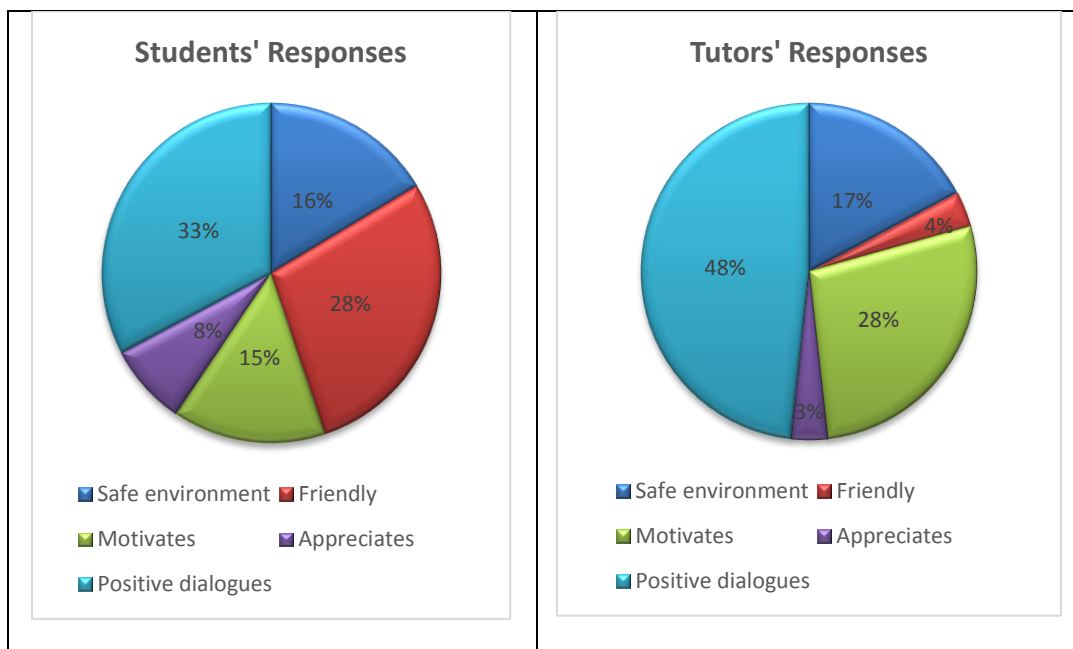
<b>Tutor's characteristics</b>	<b>Additional criteria from students</b>	<b>Additional criteria from tutors</b>
The engaging tutor will interact easily and meaningfully with students	shows their action, is humorous, a good listener, knows how to create a good learning environment to improve students' willingness to learn, becomes a role model and give a sense of safe and comfortable feeling to students, shows the spirit of teaching, being more open and fair	be aware of and able to control positive gestures while interacting with students
A tutor with good communication skills will give clear guidance when asked for help	using analogy in explaining to make it easier for students to catch up, makes students active in class so there is no sleepy students as all of us can interact each other, gives more feedback, and easy to understand)	direct the discussion to find alternative solutions, not giving students the solution because of time limitation
A tutor who displays positive body language should make eye contact when talking to students	not staring at their watches, phones or gadget for their own business	relax but pay attention to the discussion, smiles to show friendliness, and displays an enthusiast expression
When a tutor is reachable, they should respond to students' messages or queries	hangout with the students, and excellent in time management so the students can get the maximum benefits from the meeting or discussion	-
authenticity	becomes a role model, be respected, being objective and be recognised easily	has a principle and original point of view of thinking

<b>Tutor's characteristics</b>	<b>Additional criteria from students</b>	<b>Additional criteria from tutors</b>
kind-heartedness	sharing snacks or sweets with the students sometimes, sharing experiences and knowledge, being professional and objective, not seeing students from their status or personal life, offers some real projects so the students can get experience to solve a real problem, and provides a smart solution to a problem faced by students	-
open-mindedness	let the students express their thoughts but keep them on the track, adjust the way of teaching with the changes of information and communication technology, and get rid of bad habits such as getting upset easily or making a joke that was irritating and was not funny	-
To display a high level of professionalism	Not teaching the subject if the tutor is not an expert in that area, being humble, so the students feel comfortable to talk in the discussion and more flexible in teaching.	-

### **8.3.2.5 Challenges in establishing student-tutor interaction**

In this part of the survey, tutors were asked about whether they recognised when their students had lacked confidence and what efforts they made to increase their confidence. Students were asked similar questions regarding their confidence in interacting with their tutors. These questions were included because previous studies in this research had shown that 'passivity' and overcoming silence in students was an issue.

All tutors believed their students did lose confidence in class and nearly 70% of students admitted that they had lost their confidence. Both groups were then asked what the tutors could do to increase confidence in students. The most popular responses from 116 students and 29 tutors are shown in figure 8.6



*Figure 8.6 Comparison of students and tutor responses about increasing students' confidence*

From this, it can be seen that both groups felt that building positive dialogues will help the students to be more confident. Such dialogues would stimulate students to talk and externalise their thoughts in a positive environment. However, over 75% of tutors admitted that their students had difficulty talking to them, and just over 60% of students commented that they had difficulty talking to their tutors. Suggestions on how this could be rectified were found in the 22 responses from tutors and 102 responses from students shown in figure 8.10. Whereas tutors and students agreed about the need to build dialogues, there was little agreement as to the qualities which would support this.

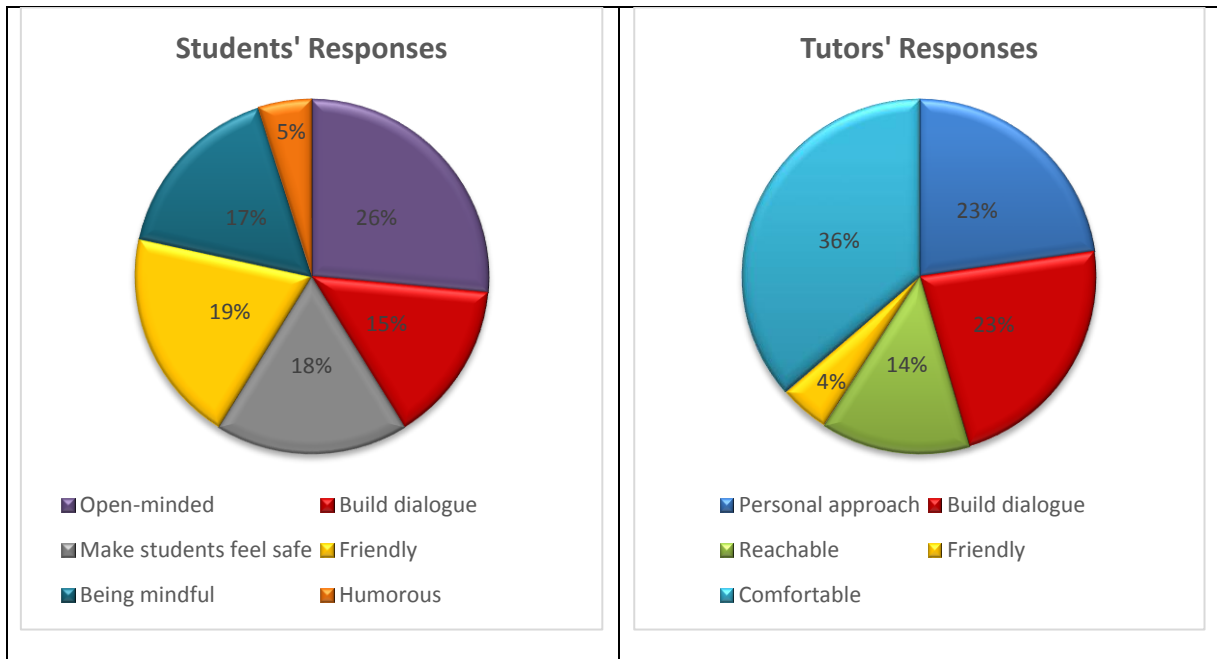
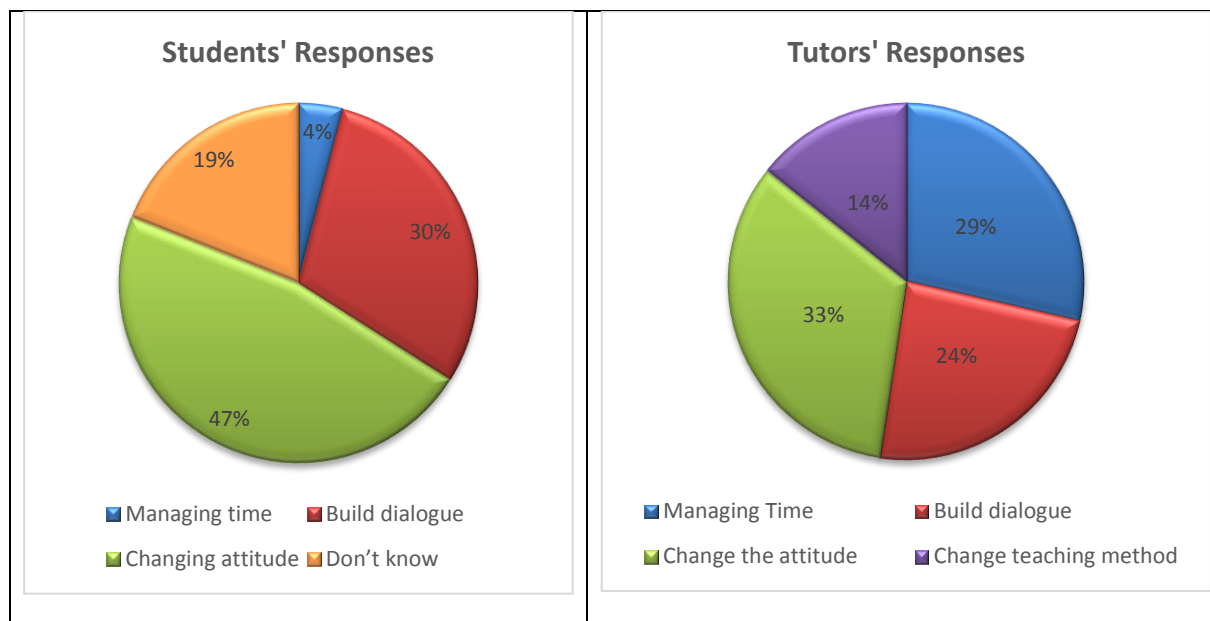


Figure 8.7 Comparison of students and tutors opinion in solving the problem in difficulty to talk with the tutors

Regarding being more comfortable to talk to (figure 8.7), students suggested that the tutor be open-minded (26%), whereas the tutors focused on how to make their students feel comfortable (36%). Students also wanted their tutors to be friendlier (19%) and to make them feel safe (18%).

#### 8.3.2.6 How to Make Tutors More Approachable?

The next set of questions related to approachability. 69% of students answered that their tutors were unapproachable and 72% of tutors felt that they were unapproachable sometimes. This was followed by a free text question in which both groups were asked to provide ideas about how tutors could become more approachable. Answers could be grouped into five categories shown in figure 8.8.



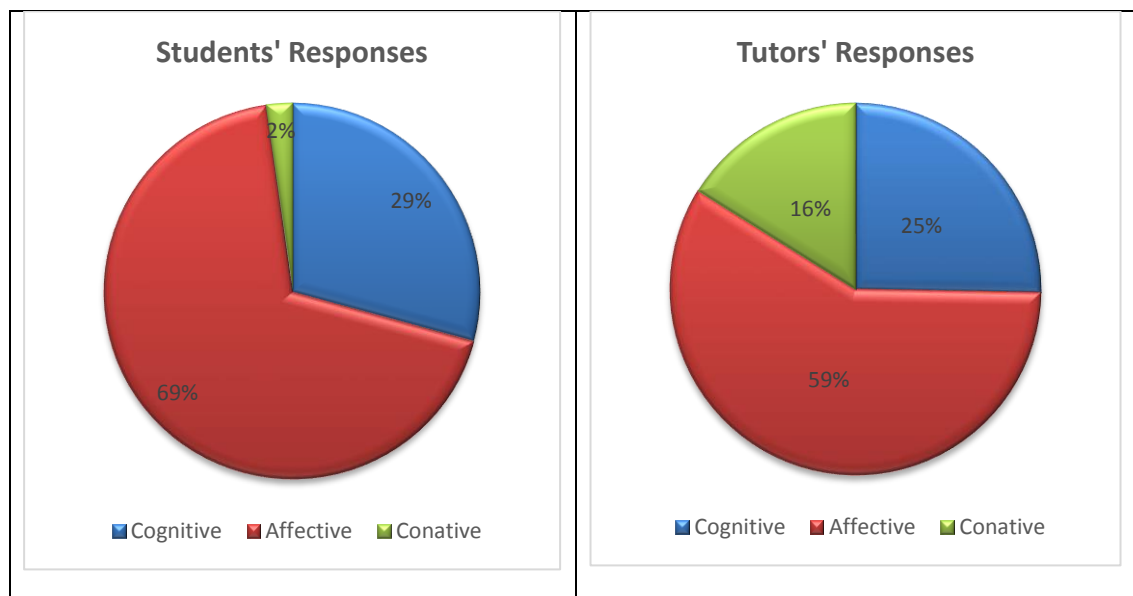
*Figure 8.8 Comparison of students and tutors view on the effort to make tutors more approachable*

'Changing attitude' was the most popular response for both groups, e.g. through more positive behaviour and paying more attention. On the tutors' side, time management was raised as an issue, as poor time management resulted in them appearing less approachable. The tutors had already tried to change their teaching method, e.g. by asking students to be more active and stimulating them with questions. On the students' side, only 4% of students tried to manage their time, but 19% of students answered that they did not have an idea on how to make their tutor more approachable.

The next questions asked both groups about ways in which the different group could behave in the classroom to improve tutor-student interaction. The responses (500 from students and 87 from tutors) were grouped (see figure 8.9) according to Riggs and Gholar's (2009) cognitive, affective, and conative categories<sup>20</sup>, which they suggested were important domains to promote student engagement.

<sup>20</sup> Cognitive relates to thoughts, affective relates to emotions, and conative deals with the will that drives an action, when a person act based on thoughts and emotions.





*Figure 8.9 Comparison of students and tutors in giving suggestion each other on what to do more in class/studio*

Figure 8.9 shows that both students and tutors favoured responses in the affective dimension. Examples given by students included that they would like their tutors to help, listen, understand, make them feel safe, be friendly, display a positive aura (climate), create a calm and relaxing environment, respectfully give comments and feedback. From the tutors' side, most mentioned responses in the affective dimension included that tutors would like their students to be more active, show more initiative, have a good attitude, enthusiastic, and not feel hesitant to talk to them tutors if they do not understand something, instead of complaining.

A follow-up question allowed the tutors and students to comment on the things which each other needed to stop if a tutor was to become more approachable. Figure 8.10 shows that most of the 473 students and 87 tutor responses again fell in the affective domain category.

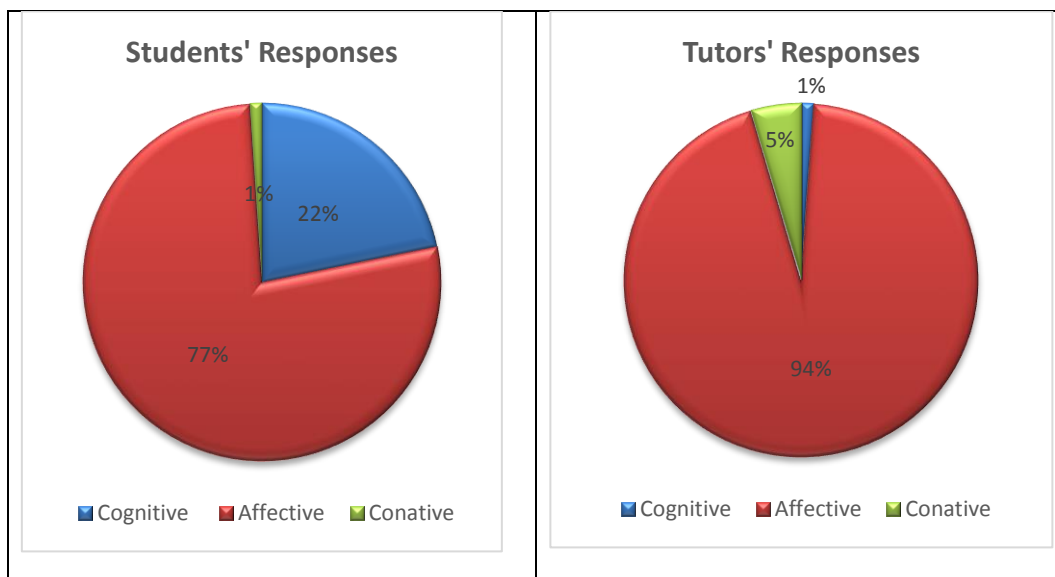


Figure 8.10 Comparison of students and tutors in giving feedback each other on what to stop doing in class/studio

Regarding the cognitive issues, 22% of students provided answers such as the tutors should reduce the number of lectures and amount of theory, should reduce one-way communication and long explanations, not leave them without notice, and plan the workload better.

From students' side, affective issues that appear in figure 8.10 related to all attributes of approachability such as not belittling students, being arrogant, being authoritative, being too assertive, underestimating, threatening and intimidating students. From tutors' side, they mentioned that students should stop being lazy, being passive, sleepy in the class, coming late, thinking negatively of their tutors, and show less initiative.

Conative intelligence<sup>21</sup> builds resilience. Resilient teachers and students demonstrate flexibility, optimism, endurance, and an openness to learn (Riggs and Gholar 2009:15-16). Few responses fell into this category from either students or tutors (figure 8.9 and 8.10). Tutors mentioned that they expected the students to be willing to ask questions, willing to learn and be persistent when facing a difficult task.

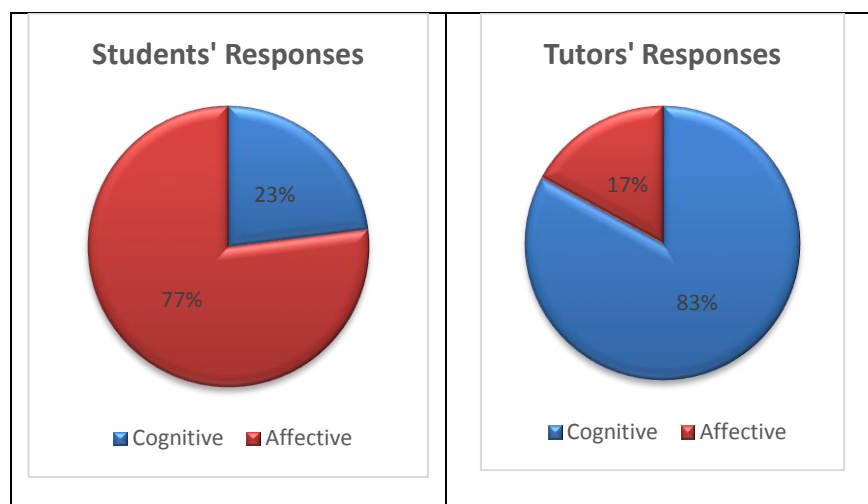
### 8.3.2.7 Approachability and reflection

The last questions in the survey introduced the concept of reflection and how this could be supported by an 'approachable' graphic design tutor. Both students (64%) and tutors (72%) rated encouraging students to explore new ideas most highly, followed by encouraging students to think more deeply about their work. Of less importance was helping students talk

<sup>21</sup> Conative intelligence is "the ability to persist, pursue, strive, and commit to a goal; understand the role of persistence in high performance; and productively engage the energy of the will in active teaching and learning." (Riggs and Gholar 2009:15).

and discuss their work more. It shows that the students' and tutors' priority is on the development of more ideas.

The next question asked the two groups to consider how students could be enabled to reflect more on their work. About three-quarters of the student responses and only one-sixth of the tutors' responses included personal and socio-emotional issue, which is also related to the affective domain. While 37 of 158 students' responses and 24 of 29 tutors' responses were identified as relating to teaching issue, how they would use different techniques for teaching, which is related to the cognitive domain. Figure 8.11 shows this trend. Some examples of students' views as the socio-emotional issues, e.g. that tutor should do more interactions, inspires students, try to understand students and shows a positive attitude. Most responses from the tutors were categorised in the cognitive domain, e.g. by changing their teaching methods such providing more group discussions.



*Figure 8.11 comparison between students' and tutors' responses in what way tutors could help students to reflect more on their work*

The overall results were brought to the discussion in the first Action Learning Set (ALS) with the tutors. All tutors who participated in ALS also participated in the online survey, so they had a good awareness of the study and the concept of approachability.

In summary, the online survey has explored in detail the concept of tutor approachability. It started with the simple definition that approachability is being friendly and easy to talk to. The online survey shows that approachability relates to the socio-emotional issue rather than to cognitive issue. Approachability is seen as relating to open-mindedness, being communicative, and make students feel safe. It is needed to build students' confidence by providing positive dialogues, safe environment, and through motivation.

In terms of its role in teaching and learning, approachability is an important factor to increase the quality of teaching and learning because the qualities that are attached to approachability may be beneficial in improving reflective learning and creating a more student-centred approach to learning.

### **8.3.3 Approachability and changing in teaching styles: Results from the ALS**

In the previous teaching methods intervention (fieldwork I), the tutors had demonstrated a willingness to try new teaching methods and change their practice. It was hypothesized that supporting tutors making changes to their own practice might be a more appropriate means of implementing change. Therefore, in this study Action Learning Sets (ALS) were employed as a means of supporting tutors through a change process.

Six tutors participated in this fieldwork. Before the first ALS, their students completed a survey rating their approachability and were asked to give their opinion on how they perceived their tutor through a metaphorical drawing relating how approachable the tutor was. The students were asked to do this again at the end of the ALS and complete the same questionnaire. Random unobtrusive observations were also made by the researcher to understand whether the tutors were following their action plans. Photographs were used to illustrate how they were trying to change their teaching methods or style to be more approachable to their students.

#### **8.3.3.1 Tutors' reflection on their teaching practice**

The tutors were divided into two groups, in which each member had a role as presenter, the questioner, and note taker or observer. They were asked to reflect on their teaching - what worked well, what did not work well, and what would they do differently – and create an action plan to solve the issues they faced. They also received a copy of online survey results to stimulate discussion in the first meeting.

In the second session, each tutor shared what they had learnt from the previous ALS and how they had applied this. They discovered that they had different ways of teaching and faced various, but similar problems, e.g. how to keep their students active, keep them motivated, dealing with the students who were resistant to feedback and physical issues were raised.

They discussed and shared experience, e.g. Tutor 1 discussed the use of one-to-one tutorials, and his reliance on lectures rather than listening to students. He learnt about how to use small groups and manage students to be more active in discussion. Tutor 2 shared her problems with disciplining students and learnt how she could use her authority to control the students from

tutor 3, while still being approachable. The groups considered how approachability related to their personality and how it could influence their teaching style.

In the last part of the ALS, participants were asked to develop an achievable action, summarized in table 8.7.

*Table 8.7 Tutors' Action Plan*

<b>Tutor Code</b>	<b>What would you do differently? (to be applied at the next meeting with the students and to be discussed in the next two weeks)</b>
1	"I should be able to create learning materials to be more interactive and interesting."
2	"I will try to be more assertive as I find that my students are less discipline by coming late and were not being serious while they do discussion as they were wasting time by chit chat rather than brainstorming while they were in the studio."
3	"Tried to find students' insights while I am with them in the studio and increase my awareness of when the students get tired and change the activity to get them more engaged."
4	"Increasing students' activity of questioning and particularly critical questions and ask students to be more responsible in discussion in the studio, e.g. for coming on time. Both students and tutors should be more open-minded."
5	"I am going to do more group discussions and immerse myself in their discussions because current students do their discussion with their peers only, our role as the advisors is not intensive in discussion."
6	"I will reward students who want to put more effort, I will offer private meeting (means provide time outside of class) to the students who make less effort and find out why, e.g. attitude's problem or about the assignments' problem."

The tutors learnt to be more reflective by sharing and discussing issues in the ALS. After the first meeting, observations were made of tutors applying their action plans in class/studio. Figure 8.12 shows the activity in the studio in the typography module of tutor 5. She had participated in the previous teaching intervention and found that she needed to be more involved in a group discussion with her students.

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*Figure 8.12 The tutor who implemented a small group learning (observation doc. 2014)*

“Based on the pre-test feedback I received from the students and the online survey, I see that most of them complained about the way I always keep on time to start the class. I have tried to change my approach to be more approachable (see fig 8.12), but in case of coming on time, I would never make it easy because being punctual is the key to success, that is what I expect from my students.” (Tutor 5, ALS 2)

She believed that by immersing herself in the groups, she would improve her approachability with her students. The students perceived her as being an assertive tutor who was strict about punctuality.

**The 2<sup>nd</sup> ALS** started with a discussion of participants’ experiences of the implementation of their action plan. They discovered that they had different ways of teaching and faced various, but similar problems, e.g. how to keep their students active, keep them motivated, dealing with the students who were resistant to feedback and physical issues were raised.

They were given individual feedback from students collected before they had started the ALS and asked if they wanted to share this with the rest of the set. Four tutors agreed to share the drawings.

Tutor 1 said that his student drew him as a soldier and another student wrote ‘a classic one’ in their metaphoric drawing. The student who drew him as a soldier may perceive him as an assertive and disciplined. He said that he found that being an older tutor was challenging because of the generational difference, and he should be more adaptive.

Tutor 3 found it hard to understand the students' feedback. He was mostly rated with a smile and laughing face for being open-minded, kind-hearted, and reachable. He felt he needed to be more communicative and professional.

Tutor 4 said that his students perceived him like google-resourceful, but was stern and like a robot. The students rated him unreachable and low in terms of positive body language because he barely made eye contact when he spoke to them.

Tutor 6 shared that the students perceived her as an angel because she always uses good words and spreads positive vibes to the students. However, some students rated her low regarding subject expertise and inability to build reflective dialogues because she often struggled to answer questions, or provide good explanations. As a novice tutor, she preferred to enable her students to learn from each other, and she put herself in the role of a learner, facilitator or moderator.

The ensuing discussion related to whether the deployment of the action plan had led their students to be more active, discipline, progressive, and independent. For example, whether the tutors had noticed that their students asked more questions, or were more disciplined.

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*Figure 8.13. The tutor who keeps the classical way of teaching (observation doc. 2014)*

Figure 8.13 shows the tutor who tried to adopt small group learning in his class. As a result of the change in teaching method, he ran out the time to deliver the materials. When he lectured, he was able to manage his time. He did not think that this approach would lead students to consider him more approachable.

“I have no idea if by changing teaching style, can make me more approachable, or maybe because I am used to teaching with classical style (lecturing). I could ask students directly and starts making dialogue with them, although the disadvantage such when there always students who were quiet and they only participate when I asked a question to them. I still haven't found it is easier to make them more active” (Tutor 1, ALS 2).

Tutors 3 and 5 had different opinions about punctuality. Tutor 3 said that he did not care about students' attendance as long as the students come to the studio and do their work. The most important factor is the target that students have to achieve, not their attendance. Tutor 5 perceived that attendance in the studio is an important way of making students have responsibility and be disciplined. It was observed that students in tutor 3's class came late and skipped classes, while in tutor 5's class, the students were independent, managed to work in groups and were aware that coming late leads to a loss of time to discuss and do the work.

“I know some students see me as a very strict tutor because I always asked them to come on time, I hope they don't consider me as not being kind, but I tried to be closer and immersed with my students in the studio, and I noticed that they were able to make progress by working in groups when I involved in discussion with them” (Tutor 5, ALS 2).

In the last session, the tutors discussed the characteristics of an approachable tutor, and they decided to create a new plan using the example of criteria of an approachable tutor from Delaney et al. (2010).<sup>22</sup> The tutors wrote their action plan to build positive interactions with students, recognise the comfort level of their students about asking questions and seeking advice, and how they would encourage students to reach their academic goals. The action plans for each tutor are set out on in table 8.8.

*Table 8.8 Tutors Reflection and Action Plan to Improve Their Approachability*

<b>Tutor Code</b>	<b>Positive Interaction between Tutors and Students</b>	<b>Comfort Level of Students to ask Questions and to seek advice</b>	<b>Sincere Effort on the part of tutors to help students reach their academic goals</b>
1	“More aware of my behaviour and gesture and try to approach students, using their names would make a positive impact. I will change the way I talk to students by using positive words as suggested by (tutor) AB. For me the	“Currently, my students have been active in asking questions, but I need a more conducive environment to make them feel confident to answer my questions. I think the tutors need to have a skill in stimulating students to think more.”	“Discuss with the students about the time they feel comfortable to start the class. As they are all late, maybe the class starts too early. I will try to discuss with students deadline for handing in their assignments so that they

<sup>22</sup> The researcher in this ALS was as a facilitator in providing some references for ALS and approachability, but the role of the researcher was not telling the tutors what to do, because the whole point of ALS is that it is based on the experiences of the tutors.



<b>Tutor Code</b>	<b>Positive Interaction between Tutors and Students</b>	<b>Comfort Level of Students to ask Questions and to seek advice</b>	<b>Sincere Effort on the part of tutors to help students reach their academic goals</b>
	opening is everything, means I need to open the topic more interesting, e.g. using video, pictures, and stories."		can propose their own timeline as well."
2	"I will put more effort into giving extra attention to the groups that are not progressing well and try to find out what makes their progress slow."	"I think so far; my students feel comfortable with me because they never hesitate to talk to me and asking questions, but I have noticed they also feel safe not doing their tasks because they think I will not be upset with them. I need to be more assertive in this case."	"Some students have asked if I have time to discuss with them outside of class. Because I am not a permanent lecturer, I do not have my own desk at the university, so I have suggested them to email me or send me a message through Facebook so that they can get my feedback. I will be positive in s thinking that they will try to be responsible for doing their tasks."
3	"I will continue my method of learning by doing to understand the topic. I was too loose in letting students do their work in the studio. Most of them came late and ignored the process, it was apparent when I check their final artwork, and they could not provide the process. I have to remind them to follow the process and be responsible students."	"Using learning by doing, allows my students to ask me questions directly in the studio. Sometimes they were too spontaneous; they were asking everything like children asking their parents. I should have encouraged them to think first and try to find what they do not know by themselves, if they get confused, then they can ask me."	"I noticed that some students thought that their final artwork is most important and they tend to ignore the process. Therefore, I have to assess the process t as well and inform them, because I think the process is so important in art and design and students have to learn this as well as it is important when they work as a professional in this field."
4	"In a group discussion, I used to intervene in the student's problem solving and decision making, but now I let the students solve and make decisions in groups, and I find this method makes the students more enthusiast and productive. For the class atmosphere, I need to be more flexible and sociable to them as I knew from their feedback that I was too cold."	"I noticed that the students seem to hesitate to ask questions when they struggle to think critically. When I try to stimulate them by asking critical questions, they can answer, and dialogue happens, and they look comfortable talking to me."	"I am still developing an effort to increase students' initiative and building trust. When they trust me, most of them reach their 'aha' moment; I believe it is because they feel more confident and because they trust their tutors will always support them."
5	"I need to learn more about giving positive gestures to my students and how to give them motivation. I need to learn more from (tutor) AB about	"Some students are still hesitating to ask me questions, but now I recognise that they are more open and approach me to discuss their sketches. However, I am worried if	"I will keep motivating students to keep a journal during their study and in every module even though their tutors don't ask them to do that because it is

<b>Tutor Code</b>	<b>Positive Interaction between Tutors and Students</b>	<b>Comfort Level of Students to ask Questions and to seek advice</b>	<b>Sincere Effort on the part of tutors to help students reach their academic goals</b>
	making positive interaction with my students. So far, the good things I see that in my class I give my students freedom to learn with their peers and I do not intervene by choosing the sketches. I was surprised that they made it better, and they were more explorative. I need to manage my tone of voice to make students feel more comfortable in their interaction with me."	I ended up like (tutor) ED that when we are way too kind to the students, they will be dependent on us and be ignorant, so I need to think the best way to approach or be approached with the students also being aware of their own responsibility."	very useful that they can have a record of their learning. I also keep saying to the students that being disciplined is very important, so they need to be aware if I try to keep them coming on time, it is not to intimidate them but to discipline them and prepare them for their future."
6	"I believe if I give students the positive vibes they will respond the same, but I need to keep discipline about the deadlines etc. I also need to put myself in the position of a learner, so I don't show the students my authority, but gain respect for each other and be clear with the students about the expectations and the consequences if they don't meet the expectations of the learning outcomes."	"I can quickly notice the students who are being open and who is being passive. They were passive because they have a problem to understand the task, topics, or the assignment but they hesitate to ask me directly. I will group them and make time to talk to them more closely, so I may offer the solution to their problems."	"I will give my students more support by commenting on their works when they did a good job. So far, we only gave the comments when it's wrong or if it needs improvement. I think it's good to make good vibes too to keep the students motivated to do better works."

The participants were encouraged to implement these new action plans in their next teaching and were encouraged to share their experience in the next ALS meeting.

### 8.3.3.2 Implementing changes after the second Action Learning Set

Figure 8.14 shows one of the participants who tried to use learning by doing method to engage his students in the studio. He changed the way he taught from giving a lecture to more practical and immersive methods.

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*Figure 8.14 The tutor involved in demonstrating learning by doing in the studio (observation doc. 2014)*

"I have found a way to engage my students in the studio by involving them in practising the theory they have received in my lecture. I am happy because now I no longer see sleepy students because they become more active and I noticed their attendance has improved" (Tutor 3, ALS 3).

Figure 8.15 shows one of the tutors in his level three module working with students of the communication design project in which students were expected to work in teams. Although the tutor invited the groups to come to his room for small group tutorials, he barely approached the students unless in lectures because he wanted them to be more independent. After several weeks, he noticed that the students were not coming for small group tutorials because they were struggling with their projects, and tried to overcome these obstacles themselves. The tutor was encouraged by the set members to balance activities not simply by expecting the students to approach him, but to approach his students and start an informal discussion, rather than merely checking students' progress in every meeting.

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*Figure 8.15 The students approached the tutors to report and get some feedback (observation doc. 2014)*

The more detail of the discussion within action learning triads is provided in table 8.9.

*Table 8.9 Tutors' Reflection and Their Efforts in Changing Teaching Methods and Managing Students*

<b>Tutor Code</b>	<b>Changes in Teaching Methods and Managing the Students</b>	<b>Recognised through?</b>	<b>Feedback from Set Members</b>
1	"Before ALS, I always do lecturing for this module. I spoke a lot and asking them questions. However, then I have tried some methods to involve students in the process by asking them to bring the materials to be discussed in the class then they present it to their peers. I reduced my dominance in teaching them, and I give the students space to interact with their peers, and I put myself as a moderator and explain them a little bit when there is a topic that still not covered in their discussion."	"Improved attendance and the students were able to come on time after we made a new agreement."  "More students show initiative to answer the questions. Usually, I had to point them to answer or give opinions."	"In my experience, not all students are serious when they know they have to work in groups." (tutor 3).  "Some students are dominant, and some of them are passive and are not being critical in group discussion. They need more group discussion to practice their presentation and arguments." (tutor 4).  "Maybe the students should be managed to be more fun when they work in the studio." (tutor 3).  "It would be good if there are some specific activities such as seminar or critiques, not merely group discussion." (tutor 4).
2	"Now I start the class on time. Usually, I always waited until more students coming in, so I don't have to repeat what I already said. I also tried grouping	"Students' progress was increased when they work in groups because they received more feedback not only	"Maybe we can bring some references or model to the class and discuss directly with the students; it may be fruitful." (tutor 6).

Tutor Code	Changes in Teaching Methods and Managing the Students	Recognised through?	Feedback from Set Members
	<p>the students so that they can learn and share in their groups. I still find some students who are active, they approached me but there are always students who have the low initiative to come, and they just waited for us to call them."</p> <p>"I also give students more information for finding the references for their projects, such as giving them links to the resources on the internet."</p>	<p>from the tutors but also from their peers. However, for individual progress, I think I need to explore more strategies to encourage them."</p>	<p>"I think the students should be encouraged to find by themselves, it is okay to give them one or two links, but they have to put their efforts to find it." (tutor 5).</p> <p>"I think the students get bored easily; they need various activities. If you try to approach the students while they discuss in the studio and put our enthusiasm of their ideas, I believe it would increase their creativity." (tutor 6).</p> <p>"Maybe the agreement about coming on time to the class should be more explicit since the beginning of the learning contract with the students." (tutor 5).</p>
3	<p>"I changed the way I ask questions to the students by written questions, and they answer those either individually or in groups. I did this as I was frustrated when I ask them directly, they looked nervous because I think that they don't know the answer, but with these written questions, I have found that they were able to answer that. I am thinking maybe they need some time to think before answering the questions."</p> <p>"For practical assignments, I asked the students to work in groups, because I think they can learn the techniques better in groups by seeing their peers experience."</p>	<p>"The forms (questions and answers) that were filled by each student in each group."</p> <p>"I noticed they looked happier and enthusiast when they worked in groups rather than listening to me talking to them."</p>	<p>"The process of asking questions in written words is interesting as there are some students who might be less confident to answer the questions directly, but we still have to encourage the students to be able to talk and argue directly and verbally, because this is an important skill when they work in a professional practice." (tutor 4).</p> <p>"Giving assignment in groups should consider the assessment for each. I would say it's going to be difficult." (tutor 4).</p> <p>"I agree that we sometimes need to ask students some written questions then we discuss the answers with all students." (tutor 1).</p> <p>"I think working in groups is ideal for art and design students to enable them to learn from each other, but we have to notice if there is a problem, e.g. the students fail to work in a team, we need to control it." (tutor 1).</p> <p>"We also need to follow the flow of students' discussion to see if they are being critical and being serious during the dialogues." (tutor 4).</p>

Tutor Code	Changes in Teaching Methods and Managing the Students	Recognised through?	Feedback from Set Members
4	<p>"I used the small group private method, means that the students and their groups had the initiative to come to me, but then I have found they did not do that. So, I changed the method with approaching them to their rooms in the studio. I have found that they hesitated because they had no new progress to discuss with us and were afraid to approach us to our room. After we approached them to the studio more often, they were able to talk and make progress again and even better than the previous method I used. So, it is better if we approach them more often rather than expecting their initiatives."</p>	<p>"I noticed that my students now put more efforts to achieve their goals, e.g. they produced good sketches, both quantity and quality"</p>	<p>"I agree if we approach the students more often because it will build their confidence and they know that we do care about their works." (tutor 1).</p> <p>"We need to get involved in their discussion and help students to manage their projects and being mindful when we are with our students. When physically we are with them, but we think our own works, we are losing the focus and students sometimes notice it when we don't focus on their works." (tutor 1).</p> <p>"It would be more challenging to assess group works when not all of the students in the group have the same effort because, in the end, we will grade the students individually." (tutor 3).</p>
5	<p>"Based on the students' feedback that I was not friendly because I was too strict with the time. I have tried to change the way I teach to be friendlier such as more smiles, get closer and immerse with my students when we discuss in small groups, and not making students feel stressed but I keep the discipline to keep on time."</p>	<p>"I could not provide any evidence if my students are noticing the change I have made or not. So far, they follow the regulation that we had agreed in the learning contract, about coming on time and no deadline extensions."</p>	<p>"I think moods will influence creativity. When the students are happy, they might do more creative stuff, but maybe if they are under pressure, it might force their ideas as well, like how to find the best way to deal with the tight deadline." (tutor 6).</p> <p>"I am not sure if the students who could not meet the deadlines are always the lazy ones. They might have problems outside their study like family problems or health so if we can be more flexible asking why some students could not coming on time, because they might not have the intention to come late." (tutor 6).</p> <p>"We can make the dialogues in groups to be more relaxing, by using the games or techniques that have a relation to the topic that is being discussed." (tutor 2).</p>
6	<p>"I agree that working in groups make my students feel motivated although there are always some</p>	<p>"Their technical skill is increasing, and by keeping the journals</p>	<p>"Sometimes when we give students the examples, they used our examples as their ideas, so it would</p>

Tutor Code	Changes in Teaching Methods and Managing the Students	Recognised through?	Feedback from Set Members
	<p>passive ones who seemed quiet and not involved in the discussion. I have no idea if they were not willing to participate or they were enjoying listening to their peers because some students like to listen more, and some students look dominated the discussion. That's why I also asked my students also to have a one-to-one tutorial with me although not so often like before, to check if they understand the topic, they need to ask me questions or check their own sketches."</p> <p>"I always remind my students to write the journals, because it is not only good for them but also for me to check their progress easier and I can notice if they have a problem related to their project because they usually write their obstacles in their journals as well."</p>	<p>the students know that they need to develop their ideas for examples, and it also makes them value their own process, and they are learning to be more independent."</p>	<p>be better to make students think by asking them questions, not always answering their questions. In one-to-one tutorials." (Tutor 5).</p> <p>"I agree with grouping the students who have the same level of understanding because it would be easier for us to treat them, but I do not know if it will make them feel inferior because they may notice it. Maybe we can do that depends on the purpose, we can do that outside of class as well." (Tutor 2).</p>

### 8.3.3.3 ALS as a means of introducing changing in teaching methods

In the last meeting post-intervention emoticons, metaphor drawings and results from students' interviews were shared with the tutors. The meeting closed by reviewing their experiences and discussing whether ALS was beneficial to their professional development.

Regarding the feedback from his students, tutor 1 confirmed that he was more of approachable in some aspects (more smiles). In the metaphoric drawing one student depicted him as changing from a lion (wild) into a cat (mild). Other feedback mentioned issues with time management which affected his ability to give feedback on assignments to his 30 students. He argued that a tutor should have their own teaching styles/methods they are comfortable with, as long as these can grab students' attention and motivate them.

"It is difficult to separate students into groups because if I do that, it takes time while I have so many materials I need to talk to the students and I comfort with the way I teach, so far my students understand what I am saying, and they always follow up the lesson for next week, so I guess they do reflect, as long as they follow up my feedback." (Tutor 1, ALS 3).

On the other hand, figure 8.16 shows an activity where the tutor changed her teaching style after she received the feedback from the members of ALS. She tried to immerse herself with the students and become a facilitator, e.g. encouraging students to learn from each other in their group, but observing and facilitating the discussion.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 8.16. The role of the tutor as a facilitator in a small group discussion (observation doc. 2014)*

Specimen results from the pre-test and post-test feedback from students were discussed in the last ALS meeting (see figures 8.17 and 8.18). The feedback from the students tended to be more positive regarding their tutors' approachability.

Figure 8.17 displays an example of student feedback on tutor 6's approachability using freestyle emoticons.

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

*Figure 8.17 the specimen result of emoticon's pre-test and post-test feedback from a student (observation doc. 2014)*



The right-hand image is before the ALS intervention; the left-hand one was made afterwards, showing more positive ratings in categories of approachability. The list of categories was taken from the card sorting study (engaging, communicative, positive body language, authentic, reachable, kind-hearted, open-minded, and professional). She also noticed some students performed well when they were more motivated. She believes that being approachable can be externalised through the actions of the tutor.

Tutor 5 shared her pre- and post-comparison of student feedback (figure 8.18). In pre-test feedback, she was depicted as a scary animal such as a wolf, shark, or lion, or with sharp nails. In post-test feedback, the students drew her as a flower and butterfly, although the flower still has sharp she had transformed into a butterfly.

Some materials have been removed due to 3rd party copyright.  
The unabridged version can be viewed in Lancaster Library -  
Coventry University.

*Figure 8.18. A pair of specimen of pre-test and post-test from students using metaphorical drawing (observation doc. 2014)*

In summary, the ALS approach could be a useful, low cost, culturally sensitive way of creating changes in teaching methods in Indonesia, which acknowledge the expertise of the tutors and give them agency. The tutors were enthusiastic in the meeting and actively engaged in discussion with set members on how to improve their teaching. They were able to reflect on their teaching practice critically, gave feedback to the set members, set new action plans, and apply their plans in their teaching activities, and see changes in the students. This was evidenced by the observations, with their own teaching style applied in the class/studio.

The ALS results demonstrated

- Firstly that tutors had made a change to the way in which they evaluate their own teaching. By engaging in ALS, the tutors became more critical of their practice. For example, at the beginning of the first ALS meeting, one tutor said that he had no problem with his teaching because his students did not say anything about the way he

taught. After he received the pre-test feedback and read the online survey results, he started to realise the obstacles and became more engaged in the ALS discussion to improve his teaching practice.

- Secondly, through the ALS discussion, both novice and experienced tutors showed a willingness to learn from each other to improve their teaching, e.g. on how to stimulate students with questions and how to adapt with a different generation that affects the way tutors teach. This means ALS has changed the paternalistic culture to equal relationships within the junior and senior tutors.
- Thirdly, the ALS allowed the tutors to have more self-confidence and to be more open. ALSs built a positive environment and a community of practice for the tutors which they did not have before. Through it, they recognised that they all faced similar problems, and could work on these together

#### **8.3.4 Students' perception of tutor approachability**

To gather more detailed information about the changes in teaching methods and the effects these had on the students, ten semi-structured interviews were held with representatives of each class in which the tutors applied their action plans. In the interview, students were asked to reflect on the changes the tutors had made, the extent to which approachability was important, and if changes in their relationships with tutors did or could lead to the safe and comfortable environment. The interview questions include: Do you recognise the changes in the way your tutor taught? How does your tutor's way of teaching make you feel? What has changed? The main results from the interviews are presented below:

##### **Being friendlier**

The online survey had shown that Indonesian students perceived that the friendliness of their tutor was important. This was confirmed in the interviews, for example:

"When the first time I met her, she looked nervous and not kind, but as time through I find that she is so friendly and I tried to get closer to ask her something..." (Interview: Student 9).

##### **Being open-minded**

Some students praised the level of approachability of their tutors, their open-mindedness and willingness to spend time with students discussing matters not directly related to their module:

"So in other words, Mr [his tutor] became a positive social contagion, and I say that because his level of professionalism is very good, open-minded, kind... moreover, when we asked him about other stuff out of his module, he allowed us to." (Interview: Student 1).

## Displaying a positive body language

Physical behaviour does influence students' perception of approachability:

"About my tutor, now he looks friendlier... he used to be a rigid person and did not talk too much... and almost never looked at us when talked, maybe he was shy." (Interview: Student 2).

"My tutor was so firm and serious. I wished he be a bit humorous, and his body language was also rigid. He had no eye contact with us. He only looked at our works, the whiteboard, and the laptop when he talked." (Interview: Student 6).

## Being authentic

Tutors were seen as making changes but were still true to who they were, for example

"At the beginning of this module, my tutor looked unfriendly because she used very formal language, and she never approaches our desk, but after the half term, she seemed different, though we still see her as a 'difficult' tutor, I like it now because she tried to get closer to see what we were doing and she displays more smiles. She still looks inflexible with her obligation to us for not coming late in attending her lesson, but it does not matter, we can adapt to that condition." (Interview: Student 8).

## Students' perspective about approachable tutor

Students understood that they were part of the relationship for example,

"I am aware that I am an adult learner. I guess it is not wise to say that is only the tutor who needs to understand the students but also vice versa. I know my tutor is a very busy person so when I meet him to discuss my projects, I use that time to get more feedback from my tutor." (Interview: Student 3).

When a tutor is communicative, students feel it is easier to understand the topic.

"The tutor who is approachable should be the smart one who can stimulate us with questions, and they should be communicative, so it would be easier for us to understand the lesson." (Interview: Student 2).

All students perceived that an approachable tutor would keep them motivated.

"For me, it is clear that if my tutors were kind and were caring, they kept me motivated and I would keep coming to the class and do not want to miss even one thing of their lessons." (Interview: Student 9).

As well as being approachable tutors need to retain their authority, so they remain respected.

“In my opinion, a tutor must have the attributes of friendly, easy to meet, but still show their authority because we respect to the tutor who knows how to manage us as well as understand us. Therefore we are happy to learn with them.” (Interview: Student 5).

A friendly tutor that is reachable and communicative will make students feel comfortable.

“The most important is friendly, then reachable and communicative. I guess that is all enough for me. I also notice some tutors are making me comfortable because of those characters, but some of them scare me because they do not even smile at us and do not look at us when they talk.” (Interview: Student 10).

The students also shared their opinions that the tutor who is approachable should be able to create a safe learning environment, e.g. by displaying positive behaviour.

“It is essential for an approachable tutor to create a safe condition for learning, because if the tutor were terrifying, then we would hesitate to come over, but on the other way around, if we were lazy, it would be fair for us if the tutor ignores us when we have no progress.” (Interview: Student 9).

Another opinion that an approachable tutor should make students feel safe to consider the tutor to be their guide.

“I believe that if the tutors were approachable, it would make a difference and would influence my progress f better than before because I would feel safe and I am sure that they could be my guide to keep me on the track.” (Interview: Student 5).

When a tutor is empathic it leads to increased student’s motivation:

“It does not matter if a tutor gave us many works to do, but they also need to measure our capacity and the most important is to keep being friendly with us, at least, even though we have many things to do, their friendliness will keep us motivated.” (Interview: Student 10).

The evidence from an interview that approachable tutor could make students more confident:

“Once again, the positive body language and tutor’s gesture is so important for me, because it could be harmful to us when the tutor has a negative gesture that we are afraid to approach her and not even want to ask her although we need her to explain more.” (Interview: Student 3).

The students are aware that by the end of the module the tutors had made efforts to make them they feel comfortable and that the group tutorials instigated by the tutors made them learn to have more responsibility working with their peers.

In summary, the interviews with the students confirmed that there had been changes in tutors' behaviour. They were perceived as being friendlier, open-minded, authentic, and displayed positive body language.

### 8.3.5 Overall Results

Table 8.10 summarises the main themes and sub-themes which emerged from the analysis of the material and the methods in which the themes were displayed. The process of analysing data was corroborated through triangulation as discussed in Chapter 4.

*Table 8.10 Emergent Themes Generated from the Data Analysis of Approachability Study*

No	Themes	Sub Themes	Data Source			
			Online Survey	Unobtrusive Observation	Students' Interview	Action Learning
1	Tutors' friendly physical behaviour that is perceived as approachable	Facial expression	-	X	X	X
		Positive gesture	-	X	X	X
		Tone of voice	-	X	X	X
		Immersing with students	-	X	X	X
2	Impact of approachability in student-tutor interaction	Build dialogues	X	X	X	X
		Build rapport	X	-	X	X
		Build confidence	X	-	X	X
		Build motivation	X	-	X	X
		Build trust	X	-	-	X
3	Safe learning environment created through tutor's increased approachability	Positive attitude	-	-	X	X
		Comfortable feeling	-	-	X	X
		Wholehearted effort	-	-	X	X
4	Impact of approachability to collaborative learning as a characteristic of SCL	Group tutorials	-	X	X	X
		Peer learning	-	-	-	X
		Social learning	-	-	X	X
		Independent learning	-	-	X	X
5	Impact of approachability to students' self-development in relation to foster SCL	Responsibility	-	-	X	X
		Self-paced	X	-	X	X
		Self-regulation	-	-	X	X

Table 8.10 shows the emergent themes of this study. The value of tutors' approachability in building dialogues was found in all data sources. Dialogues were appreciated by both tutors and students as evidenced in the ALS and interviews, and by both tutors and students as evidenced in an online survey. The more comfortable or safer learning environment that tutors made was evidenced in the ALS and confirmed by students in the interviews in relation to how

the positive attitudes and behaviours would have a positive impact on them (e.g. increasing their motivation). This was especially appreciated by first-year students. Tutors showed their authenticity by putting a wholehearted effort in their teaching and by trying to work on the issues which students had identified in the initial survey and metaphoric drawings.

## 8.4 Discussion

This last study aimed to identify the attributes and perceptions of approachability and how tutor approachability could be used to improve the quality of the learning environment in Indonesia. The potential of ALS as a means of introducing changes in teaching practice in Indonesia was also explored.

Looking more closely at the results, it appears that both tutors and students had a similar understanding of approachability and recognised the value of the tutor-student relationship in teaching and learning and that the demeanour, specifically the approachability of the tutor was a factor in this. Perceived friendliness was rated most highly, though there was some evidence in the ALS to suggest that students would take advantage of tutors who were too friendly, e.g. by coming in late, not concentrating on their work.

It was therefore important within the online survey to recognise the contribution of both parties to the interaction, their expectations and the behaviours they would like to see in the other concerning creating a safe learning environment. Common factors here include: building a trust, positive dialogue, rapport, confidence, and motivation. Both tutors and students agreed that it was crucial to change the attitudes of both parties that may influence tutor approachability, e.g. displaying more positive behaviour and paying more attention.

The sub-theme of 'building dialogues' emerged in all data sources. In order to do this, tutors asked more questions, engaged more with the students, e.g. through group work and were more approachable or inviting in their manner. In this way, they established a safer environment in which students had the confidence to ask questions. This is aligned with one indicator of a social learning environment (QAA 2016) - that interactions between students and tutors during teaching and learning should reflect: "dialogue based on mutual dignity and respect" (QAA 2016: 18).

Some findings may be culturally specific and only applicable in an Indonesian, art and design department; for example, the emphasis on maintaining authority and assertiveness. Although other research (e.g. Ginsberg 2005) has stressed the importance of positive body language (such as smiles, give thumbs up to appreciate), it appears that outward manifestations of

approachability are valued by students. The need for an approachable tutor to respect students' opinions was also raised by UK students in the card sorting study, e.g. 'respect students who are struggling and find a medium between' and 'have respect for individual taste and prompt positive questions even when you personally do not like a style'.

#### **8.4.1 The dimension of approachability in teaching and learning for higher education level**

The card sorting study was undertaken as a starting point of approachability study. The review of previous literature of approachability was carried out, and card sorting study was examined through the pilot study in the UK and applied in Indonesia through the online survey for Indonesian graphic design tutors and students.

The most important qualities of approachability were gathered from online results and were confirmed by the students through the interviews as friendly, open-minded, authentic, communicative, and use of positive body language (includes facial expressions, the tone of voice, and immersion). Those characteristics were claimed as the prerequisite of creating a safe environment for students to learn, aligned with the study of (Holley and Steiner 2005) about creating a safe and comfortable learning environment. These dimensions also were aligned with Ginsberg's (2005, 2010) study of approachability in business that emphasises on the effective and engaging communicator. However, it was different from Bedner's (2000) study of instructor approachability in the US academic setting that emphasised on the characteristics of care, down to earth and listening.

This study shows that the dimension of approachability perceived differently when it applies in another educational context and culture. However, the general concept of approachability to be applied in professional or business context was proven to be accepted in the educational context as approachability is about establishing a relationship to achieve the goals.

#### **8.4.2 The students' and tutors' perception of approachability**

The perception of approachability that was obtained from the initial card sorting study (see table 8.5) shows that both tutors and students have the same perceptions relating to approachability in relation to the quality of engagement -where an approachable tutor should interact easily and meaningfully with students. They should give clear guidance when asked for help, making eye contact when talking to students, and be responsive to students' messages or queries.

Both tutors and students perceived approachability as the quality that lies in the affective dimension of learning because it deals with social and emotional issues. To create a safe and

comfortable environment, the tutors were expected to build a positive dialogue, motivate students, be open-minded, empathic etc. However, their physical behaviour and appearance were also perceived as important outward manifestations of their approachability is aligned with the studies on emotional empathy related to the willingness to approach or be approached (Willis et al. 2011).

However, the different priorities of perceiving the dimension of approachability occurred in these categories:

**Authenticity.** Tutors stressed the importance of 'being enthusiastic about learning and being themselves in words and actions'. This confirmed by the tutors in ALS for students, the most important dimensions were 'being known by many students in all year groups' and 'being confident enough to be humble.' In the interviews students acknowledged that every tutor has a different personality which may affect the degree and manner to which they display their approachability. This was discussed in ALSs, which can be used to support tutors in their exploration of how they can be seen to be approachable in a manner which is natural for them. This was discussed by Wood and Su (2017) as one of the intellectual virtues (with truthfulness and respect) regarding understanding about teaching excellence in higher education.

**Kind-heartedness.** In this category, tutors rated more highly dimensions related to encouragement and maintenance of a friendly demeanour rather than more outward manifestations of kind-heartedness. Students see that a kind-hearted tutor is the one who smiles and greet students. This was confirmed in the interview that facial expression is important for students because they can see that they are welcome and accepted. This accords with the study of Gurung and Vespia (2007) on likeability and approachability. In this case, students expected that a tutor who displays a pleasant appearance to be approachable.

**Open-mindedness.** Tutors ranked 'listening to students' viewpoints and ideas' highest, whereas students rated respect for their opinions highest. This shows a different emphasis. Culturally, tutors are respected by students. However, in their discussions with the tutors, many students found their tutors to be judgemental were judgemental. When they tried to express their ideas. Students in the UK who undertook the card sorting task also prioritised this, so it might not be so much a cultural issue as a generational one.

**Professional dimension.** In either case, tutors perceived this to concern maintaining a professional relationship with students, while students perceived this more practically and associated it with allowing adequate time for discussion. In Indonesia, students are still taught through lectures and one-to-one tutorials. This is impractical with large numbers and relates to



the design and management of course with large student numbers. The study of Tippet and Connelly (2011) highlights the pedagogical challenges in teaching a studio class with a large number of students which they resolved by turning the individual project into group projects.

This study confirms these results. Indeed, the need to motivate students featured highly in discourses with students. Whilst the notion that students need to be motivated in order to engage is not new (Trowler 2010, Lillis et al. 2015), students asserted the importance of the tutor's role in this. The results from the online survey and students' interviews confirmed Leenknecht et al.'s (2017) study relating to the benefits of motivating students rather than intimidating them, as a means of increasing their chances of success in higher education.

The online survey found that the relationship and interaction with students were key, with important features being how the tutors talk with the students, how well the tutors know the students, and the extent to which students can rely on their tutors. In relation to being punctual, and paying attention to students' attendance in the class/studio, Muir (2009) argued that there is a tendency for students who attend classes more regularly to gain better marks, although it is not clear cut; and that there is much support amongst students for a more penalising approach to poor attendance, i.e. either failing the module or being awarded a basic pass only. With regard to approachability, it is important for a tutor to be assertive to maintain discipline because the issue of lack attendance and not being on time is a very common problem.

Approachable tutors were believed to possess characteristics which would motivate students, keep them engaged, punctual and attend class.

As a corollary to this, tutors expressed concern about the passivity of their students (both in the UK and Indonesia). Although this was not specifically addressed in this study, reasons for this could be due to their deference to their tutors, their lack of understanding or lack of motivation. Perceived tutor approachability may be a way of overcoming this.

#### **8.4.3 The potential of Action Learning Sets (ALS) as a means of introducing changes in teaching methods in Indonesia**

Creating a supportive, safe learning environment includes of the development of approachability and providing a motivating environment were argued to be important attributes of effective teaching in the university (Allan et al. 2009, Delaney et al. 2010).

In a short period of time, the ALSs created a community of practice for the tutors, which helped to increase their teaching effectiveness. Both novice and experienced tutors were able to

discuss their issues in a comfortable environment which allowed them to talk to each other and raise sensitive issues they experienced with the students.

ALS was beneficial in facilitating the tutors to reflect on their experience. Compared to the previous intervention, ALS provided more positive outcomes and was accepted by the tutors. The student feedback provided in the second ALS, together with an open discussion amongst colleagues enabled tutors to focus on key areas of their practice. They showed a willingness to improve their teaching, try out different solutions, and try their plans in their classes. They discovered together that the key to increasing approachability was to improve their professional relationship with their students and that this would lead to positive changes in their students.

The tutors accepted the results from the online survey and made efforts to change their teaching style and interaction with the students. They also liked the ALS, which enabled them to get feedback from their colleagues and let them choose the changes to make in their teaching practice. Although some found this process difficult, they all participated in the process fully and to better effect than in fieldwork I. This indicates that ALS and the approach taken here ( providing some evidence of the need to change, and the feedback from students) may be a good means of creating educational change in Indonesia. Both students (from interviews) and tutors (from ALS) show their appreciation in this study and found it important for their personal and professional development.

## **8.5 Conclusion**

This study has explored the concept of approachability and its application in relation to teaching and learning in HEIs in Indonesia. It was based on the results from the previous studies conducted in this research, where the relationship between the tutor and student was mentioned as being important in fostering a conducive academic atmosphere (i.e. one that was safe and student centred). Although it was originally raised in studies related to student reflection, curiously reflection was not spontaneously mentioned by participants in this study.

The study has contributed a set of attributes for approachability which could be used in an educational context, especially in Indonesia, the relative importance of which were validated in the online survey. It has been shown that approachability can influence other educational factors such a student motivation and questioning. Little evidence was found to support the idea that approachability improved reflection. When prompted students considered that it might. However, it was confirmed by both groups of participants that the approachability of tutors could

lead to the creation of a safe learning environment, which in turn, is more supportive of reflective learning.

In relation to finding the most appropriate way of introducing changes in Indonesia, the study has shown that ALS is acceptable to teachers as an approach and can lead them to discuss, change and reflect on their practice.

## **8.6 Reflection on the study**

This study is not free from biases as the researcher acted as a facilitator in the ALSs. However, she was careful not to intrude into the process and the discussions but remained as an outsider looking in. Although the study took place in her home institution and with her colleagues, she avoided discussing her experiences with colleagues and adopted the role of the researcher at all times.

The ALSs was conducted over two months, which, given the ambitions of the research was not long enough to understand the long-term effects which could have arisen, e.g. effects on student motivation, reflection and the wider adoption of ALSs in developing a community of practice at the university. Therefore, further works are needed.

The results of this study relate to undergraduate graphic design courses in Indonesia and are especially concerned with the use of approachability to facilitate SCL. As such they may not be transferable to other disciplines or cultures.

## Chapter 9

### Research Conclusions

This chapter provides an overview of the research objectives, contributions to knowledge, limitations, recommendations to the Indonesian government and higher education institutions, and suggestions for further research in approachability, reflective learning, and SCL.

The overall aim of the research was to improve student-centred learning (SCL) in Indonesian undergraduate graphic design courses, in line with the MoRTHE's guidelines. The research objectives were

- to examine how reflective practice and reflective learning can be used to create an opportunity for SCL and independent thinking;
- to examine the role of approachability in creating safe learning environments (SLE) which allow reflection;
- and to develop an effective mechanism by which tutors could improve SLE in undergraduate graphic design courses in Indonesia.

More specifically, the research aimed to understand more about how approachability is viewed by Indonesian undergraduate graphic design students and how this could be used to develop SLEs.

#### 9.1 Overview

The context for this research is the need for educational reform in Indonesian HEIs, which the government has been undertaking since 1993. More recently MoRTHE's guidelines required HEIs to adopt a more student-centred approach requiring teaching and learning that is holistic, interactive, integrative, effective, thematic, contextual, scientific, collaborative, independent, and student-centred (The National Standard of Higher Education 2015). However, MoRTHE did not provide further information or case studies of SCL implementation. In Indonesia, little evidence of SCL implementation in HEIs has been found, and it remains unclear as to how this could be achieved.

Therefore, the first study undertaken was an observational one, which considered how a more SCL environment was created in undergraduate graphic design courses in the UK. This involved observation of a wide range of teaching methods and course material which provided

students with opportunities to work independently and collaboratively supported by dynamic interaction with peers and tutors in a comfortable learning space. Tutors used group tutorials and discussion where students can learn to give feedback and to learn from each other through peer activities and studio practice. Tutors do more coaching and facilitation rather than teaching. The approach reflects the attributes of independent, integrative, effective, collaborative, and holistic learning important in building SCL environments. This contrasted with the situation in Indonesia where 'traditional' teaching methods are applied in most Indonesian schools and HEIs. Teachers and tutors rely on lecturing rather than being a facilitator of learning. With such a tradition, it is challenging to embrace SCL when students are not encouraged to be independent learners.

The one-to-one tutorial is a method that is used in most art and design schools in Indonesia. This was adopted from the western countries since 1960. One-to-one tutorials provide a means of encouraging student reflections and of getting to know the students. It takes a lot of time to create and establish successful dialogues between tutors and students. Until now, lecturing and one-to-one tutorials have been the only methods used in art and design schools in Indonesia. Where year groups range in size from 120-300 students, this becomes untenable. Additionally, faculties raise issues relating to the difficulty of encouraging students to be independent and to work collaboratively with their peers. Such skills are extremely important in professional practice, including graphic design practice (Indonesian Qualification Framework for Graphic Design Expertise 2010).

Indonesian HEI tutors have been encouraged to change the teaching paradigm into a learning paradigm that incorporates SCL characteristics as mentioned in the national standard provided by the government. Attempts to do so have led to a misunderstanding of student-centred learning, with tutors being advertised to change teaching methods so that students can work independently and collaboratively. The mindset is still teacher-centred, as opposed to student-centred which is still reflected in the preparation and delivery of teaching and learning activities. The importance of providing safe learning environments as a crucial enabler of SCL has not been understood.

During the first year of the research in the UK, the researcher gained an understanding of the importance of reflective learning in establishing SCL. During the observational study in the UK, reflective learning was recognised through the interactions between students and tutors and in peer interactions; in both verbal and written feedback. The reflective dialogues using critical and explorative questions were provided within the discussions, and students were encouraged

to record their experience using reflective journals. Reflective practice is embedded in the curriculum of undergraduate graphic design widely across the UK and other western universities. Particularly for art and design, reflection is regarded as important to support the creative process as students are encouraged to recognise their strengths and weaknesses and develop their potential. Reflection allows self-paced learning, where students measure their capacity to achieve their goals. Thus, reflective learning is important in creating an SCL environment.

Interviews the UK and Indonesian tutors about the understanding of reflection and reflective learning showed cultural differences. Although teaching and learning may look similar between the UK and Indonesia, the use of group processes and reflection is different. Reflection happens naturally, but it has not been encouraged in Indonesian universities as an important part of the curriculum. As such student reflections may not feed into independent learning, as it is not linked to recognising the potential of students or their different abilities and capability to learn.

Research in the first year (e.g. through the use of the STERLinG questionnaire) indicated that reflective learning requires an emotionally positive environment (or safe learning environment) in which students feel safe to reflect. This happened in the classes observed in the UK but has been ignored in Indonesia. The thesis argues that the creation of an environment in which students feel 'safe' to work and express their ideas and fears (i.e. in relation to assignments and their work) is important to establishing student-centred learning in Indonesian graphic design courses. Having fulfilled the first objective, attention was turned to looking at how an environment conducive to reflective learning could be introduced in Indonesia.

The first approach (referred to as Fieldwork 1) was to replicate the teaching methods which supported reflection in the UK. A term-long intervention was designed and implemented in one module, with three classes and their related tutors. Although this stimulated the tutors to try new methods in the classroom and reflect on their practice, the intervention itself did not provide the quantitative results needed to demonstrate the effectiveness of different teaching methods clearly, although small group work and reflective journals held some promises.

The tutors as experts reflected on their teaching practice, saw what working in the other classes and started to try different methods with little regard for the implementation plan. The broader and indirect impact of the intervention was in showing, if not creating an appetite for change and exploration of different teaching methods. Some of the tutors continue to apply and develop

their teaching practice by employing the learning activities they were exposed to in the intervention.

This was an invaluable exercise as it clearly showed the need to consider cultural issues, timescales, tutor and student buy-in and the difficulties of operationalising design research methods in a department which was not familiar with studying design pedagogy. Unsurprisingly, in retrospect, tutors wanted to apply teaching methods and solutions which were appropriate to their students, teaching style and preferences. Tutors who became involved in small group discussion were rated as more approachable and created a safe learning environment during the discussion.

Tutor approachability had been raised as a potential area of interest in relation to their need to have a safe and comfortable climate in which to develop their confidence and become immersed in their creative processes. Discussion through positive and reflective dialogues should be beneficial and enable reflection and growth. The need for a safe learning environment (SLE) was also raised by students in fieldwork I, as a component which could encourage reflection and lead to more SCL.

The role of the tutor in creating a safe environment emerged as being of central importance. The research then focussed on the role of tutor approachability in creating safe learning environments, with the expectations that a safe learning environment would trigger more characteristics of SCL as expected by the national standard in teaching and learning process. Given that tutors had been willing to try new teaching practices on their own terms, an action learning approach was used in Fieldwork II, using action learning sets. In so doing it was hoped that tutors would take ownership and responsibility for creating an SLE and moving towards an SCL approach.

This last study aimed at identifying the attributes of approachability for Indonesian students and hoped to show how influencing this facet of the student-teacher relationship could improve the quality of the learning environment. Increasing tutors' approachability could lead to the development of safe learning environments which create an atmosphere in which students feel able to reflect and have more open dialogues with their tutors. Using approachability in this way is a new idea and has not been applied in Indonesia, also it has not developed in the h-s model, although alluded to by (Benedyk et al. 2009).

A list of attributes related to approachability was drawn up from the literature across a range of disciplines. In the pilot phase of the study. These were developed in terms of their applicability to educational contexts, before being used in an online survey to assess their

relevance to Indonesia and the how the approachability of tutors could be manipulated in order to motivate and encourage students.

The online survey, as well as informing tutors about how to develop their teaching practice, also showed different priorities between tutors and students regarding the manifestation of approachability. Students looked for outward manifestations of approachability, e.g. in terms of verbal and nonverbal behaviour. It was important for them to feel that their tutor was behaving in a way that could create a comfortable climate in the class/studio and lead to a safe feeling to explore and discover more on their learning process.

The tutors looked at how approachability should be incorporated into their teaching, how their teaching method could make students feel comfortable. For tutors, it was important that they revealed their approachability in ways which were authentic to their personalities. Both parties perceived approachability as an important factor in achieving learning goals because learning is a social process that should happen in respect and friendly environment.

Using Action Learning Sets, tutors discussed with colleagues issues they had with students and which approaches they could use to improve their perceived approachability. Each of the 6 tutors developed, implemented and reflected on their action plans. The teaching practices they developed were suited to their teaching style and personality and also that of their students. The ALSs served as a community of practice for the tutors. Results showed that the changes they made were noted by students, who, in turn, reflected on the changes and the effects this might have on their studies.

### **Achievement of the research objectives**

The first objective of this research was to examine how reflective practice and reflective learning can be used to create opportunities for the development of SCL and independent thinking. This was achieved through the examination of the research findings from the observation study of teaching and learning using reflective learning approach in the UK and the findings from the fieldwork I and II. Reflective practice that was managed and nurtured well in teaching and learning in the UK offers a broader technique in encouraging reflection both in verbal and written forms which complement each other. Techniques were applied in Indonesia through the introduction of reflective learning methods, new approached to teaching, and the study of approachability. The result showed that reflective practice might lead students to independent thinkers. This was evidenced in the interview with the students. The student in class A said that his drawing skills increased through his sketchbooks' exploration and the student in class C finds that the feedback from her tutor was inspiring and her tutor had a willingness to listen to



her ideas. However, some students were resistant to this approach and felt uncomfortable. Thus, the second attempt was made through using tutor approachability with emphasised how tutors could provide a safer learning environment in dialogues and in their own teaching activities. No relationship was found between reflection and approachability, although it is believed that this merits further attention.

The second objective of this research was to examine the role of approachability in creating safe learning environments that allow reflection. This was achieved by developing a set of attributes of approachability relevant to HEI and then evaluating the relative importance of these to students and through an online survey. By using Action Learning Sets, tutors were able to incorporate higher levels of approachability in their teaching practice in ways which were authentic to them., Tutor was not only able to build a more positive climate, but could also encourage students to be more motivated and confident.

The third objective of the research was to develop an effective mechanism by which tutors could improve SLE in undergraduate graphic design courses in Indonesia. This has been achieved by demonstrating that an approach using action learning sets (ALS) is effective, acceptable and potentially transferable to other disciplines. Crucially, in such an approach, tutors are given agency, become reflective practitioners, following an action learning cycle. They are supported by colleagues and try out different approaches, which are right for them and their students.

Action learning sets provide a social process that enables tutors to learn with and from each other in a safe, non-judgemental and supportive environment. This method was revealed as an effective way of creating significant changes for each tutor because they could bring and discuss their own issues, make self-evaluation, create action plans, and were encouraged to apply their plans in their classes. A community of practice was developed which can evolve and support new activities and members. This method is not recognised as one which could improve teaching practice in Indonesia. Most activities such as formal meetings and workshops used to improve pedagogic skills by the HEIs do not include opportunities for reflection, action, and evaluation in a group-based approach to learning.

Additionally, addressing shortcomings in the tutor-student relationship is a mechanism through which SLEs could be created. This research highlighted the importance of the tutor's approachability. Making changes to this showed potential for increasing student motivation, engagement, satisfaction and possible learning outcomes. When tutors are more approachable, they discover more about students and can, therefore, better tailor teaching and

learning activities to the needs of those students, creating a student centred approach to learning. The research also demonstrated that the use of small group activities could be used to reduce the need for one-to-one tutorials if tutors were immersed in the group and enabled students to undertake peer reviews.

## **9.2 Contributions to Knowledge**

Looking across the research, at its heart was an exploration of how student-centred learning might be achieved in undergraduate graphic design education in Indonesia. This could form an exemplar for other courses. The investigation led to a focus on reflective learning as an approach to SCL and on the role of tutor's approachability in creating a safer learning environment in which more student-centred learning practices could develop. Through the qualitative studies, it has been recognised that approachability is a key to open the opportunity for students to learn within the positive learning environments that could externalise reflection and establish SCL.

Therefore, the research contributions have been made as follows:

1. The research studies revealed that the mere replication of teaching methods from other cultures is both challenging and possibly an incorrect approach. Tutors need to see the value of change, be given time to make changes, and adapt methods to suit their style, the needs of the students and the local culture. Replication strips them of agency and denies their expertise. Tutors and HEIs need guidance on how to apply SCL; the research has shown that one way of starting to develop more SCL approaches would be through the creation of safe learning environments. SCL should not be equated with teaching methods that leave the students alone, without guidance, it is not as easy as asking students to be independent without providing them activities to enable them to learn independently. SCL requires tutors to create an environment in which students learn collaboratively and independently, where they can reflect honestly and openly about their strengths and weaknesses, without judgement. In Indonesia, tutors adopt the role of a transmitter of information rather than being a coach. They have power over students and full authority in the class. Such conditions are not conducive to the creation of safe learning environments or communities of practice. The contribution to knowledge has been the need to emphasise and provide guidance on the development of SLEs as a means of developing SCL in Indonesia.

2. The second contribution has been made through the identification of approachability as a key element in improving tutor-student relationships. This is not only tutors being perceived as friendly and easy to talk to, but also about optimising their potential in teaching and developing their personal and professional characters. Key attributes have been identified, relevant for education – such as open-mindedness, authenticity, professionalism, positive attitudes and behaviours in building dialogues. These help to establish a safe environment to enable reflection.
3. In looking at how these could be developed, the third contribution to knowledge has been made regarding the use of ALSs as a means of introducing changes in teaching methods for Indonesia. ALSs, in which tutors recognised the behaviours they need to work on, develop and reflect on their actions enabled tutors to evolve their teaching style and practice in ways which suited them and the context they work in. This is a new approach in Indonesia. In this research, it was applied to graphic design. If extended to other disciplines it has the potential to transform education, in a manageable, acceptable, and resource–light manner.

### **9.3 Research Limitations**

The research had a number of limitations owing to its pragmatic nature. It followed a multi-phase approach, with the results of one activity feeding into the next. This has led to a complicated story.

The fieldwork was conducted in Indonesia. This has required the translation of all research measurement instruments and the translation of all qualitative results. This has taken time. The research required the co-operation of staff and students at both institutions; Timetabling was difficult when study programmes are set in advance and do not to coincide with PhD timetables. Working in an HEI means that student cohorts disappear (e.g. they graduate or move to other courses), and research has to take place within an agreed structure and timetable. In practical terms, this has meant that little time has been available to embed studies and look for long-term effects. However, the study did have high ecological validity.

In the UK there is a tradition of pedagogic and design research, in Indonesia, there is not. This raised severe issues for Fieldwork I. Although the university and tutors agreed to the study, there was no understanding of the need to adhere to the research plan, Tutors stayed with the plan for the first few weeks, but then, for a number of reasons, adopted methods which best suited them and their needs. This meant that the quantitative data, which was necessary for

within and between groups comparisons over time could not be used. What this did point to, however, was the willingness of tutors to make changes to their practice and the need to provide them with a means of doing this and reflecting on their work. A potentially better, and transferable solution was created in fieldwork II.

## **9.4 Recommendations for Future Work and Further Research**

Future work is needed to examine the model and value of approachability in other disciplines and the use of ALSs as a means of implementing change towards SCL in Indonesia. Likewise, the role of reflection needs to be examined in terms of its role in the curriculum and in the development of competencies for employability. Incorporating reflective learning in teaching practice is a new approach in Indonesia, although advocated in the UK (and in western approaches to education), there is still little evidence to suggest that its use has a positive, measurable effect on learning outcomes.

Although the h-s model identified that student-tutor relationships are important for the interaction with learning material and in the creation of learning environments, this has not been addressed further. This research provides an insight into the complexity of this. It could be extended to different age groups and educational domains (e.g. e-learning). It is, however, just one part of the relationship. Other dimensions such as professionalism and student motivation could be addressed. Additionally, time did not permit the analysis of data on how different year groups perceived approachability or the role of the students in the teacher-tutor dyad.

Figure 9.1 shows the contribution of approachability to SCL in influencing learning that is social, reflective, independent, and collaborative as the effect of changing teaching practice through ALS. It can lead to further research in expanding approachability as a key tool to develop the characteristics of SCL in Indonesia.



*Figure 9.1 Contribution of Approachability to SCL that have been explored during the PhD research*

## 9.5 Recommendations for Future Action/Policy

The implications of this research are addressed to:

- The Ministry of Research, Technology, and Higher Education (MoRTHE) to provide guidance on SCL implementation in how to establish key attributes of SCL that prioritise creative development, individual capacity, maturity, students' needs, and develop independent learning in understanding the knowledge.
- The higher education institution in Indonesia to add reflective learning and approachability as a part of teacher training (CPD), especially for novice tutors, and to promote learning/studio activities that enable reflection.
- The external stakeholders to provide collaboration with the universities more often to share examples of real professional practice and to explore the importance of

approachability in building leadership and the ways reflection relates to professional practice.

- Development of ALS in all universities as a means of enabling tutors to make, share and reflect on changes in their practice, and to enable them to establish communities of practice.

## 9.6 Conclusions

This research started with a question of how SCL could be implemented in undergraduate graphic design courses in Indonesia. Through the course of the research key themes have emerged relating to safe learning environments - how they should be created, what tangible benefits they could bring. The research identified key areas of reflection and approachability for further study. Safe learning environments are ones in which students are able to reflect and share their progress, discuss difficulties and ideas freely. In so doing they start to become independent thinkers. When they express these thoughts openly, the tutor can tailor learning around the needs of the students, and students can see where they need to focus. Learning becomes more 'student-centred', and a community of practice is established. A key element in this is the relationship between the students and the tutors – one dimension of this is the tutor's approachability.

The construction of approachability in this research refers to a humanistic view, where learning relies not only in an attempt to change behaviour, but is the process of changing attitudes, ideas, values, skills, and interests in positive directions (Pine and Boy 1977: 115). Approachability in terms of this research is a concept to create a more harmonious student-tutor relationship in a positive and responsible manner for higher education setting. It could be established by building respect, trust, confidence, and by being deliberately inviting to students (Purkey and Novak 1999: 39).

The research has explored reflective learning and SCL approach in the UK and Indonesia with more investigation on student-tutor relationships and teaching methods that led to the decision on narrowing the big issue from SCL to approachability. Approachability has been explored in this research to identify its attributes in establishing safe learning environments in its contribution to SCL. It has been found that approachability has potential in creating an environment that is social, reflective, independent, and collaborative. With these key ingredients that built approachability, it could be beneficial to be included in establishing SCL implementation in Indonesia.

## Glossary

### Approachable

“a characteristic of being friendly and easy to talk to” (www.dictionary.com)

### Approachability

“a two-way communication process, including the capability of approaching and being approached.” (Ginsberg 2005)

“The positive interaction between tutors and students, including the comfort level of students to ask questions and the sincere effort on the part of tutors to help students reach their goals” (Delaney et al. 2010)

A capability to create a harmonious student-tutor relationship in a positive and responsible manner.

### Community of practice

“Groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis” (Wenger et al. 2002: 4).

### Creativity

“Creativity may be ‘original’ in the sense both of drawing on ancient origins and of originating something in its own right; either way, the overall aim or end is a ‘fitting’ – and active exploration of the changing proportions, measure, ratios – between older modes of understanding and newer ones.” (Pope 2005: 59).

### Learning environment

“a social system that includes the learner (including the external relationships and other factors affecting the learner), the individuals with whom the learner interacts, the setting(s) and purposes of the interaction, and the informal rules/policies/norms governing the interaction” (American Medical Association 2007: 4).

### Reflection

“A developmental process which leads to improved performance through inspection of practice.” (Osterman and Kottkamp 1993)

“A generic term for those intellectual and affective activities in which individuals engage to explore their experiences to lead to new understandings and appreciation.” (Boud et al. 1985: 3)

### Reflective thought

“Active, persistent and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and further conclusions to which it tends.” (Dewey 1933: 9).

### Reflective practice

“A set of abilities and skills to indicate the taking of a critical stance, an orientation to problem solving or state of mind.” (Moon 1999).

### Reflective learning

“An intentional social process, where context and experience are acknowledged, in which learners active individuals, wholly present, engaging with others, open to challenge, and the outcome involves transformation as well as improvement for both individuals and their environment.” (Brockbank and McGill 2007: 36).

### Safe space

“A non-threatening and comfortable environment where social connections can be made.” (Boostrom 1997).

### Safe learning environment

A positive environment that provides an opportunity to establish a good relationship between tutor and student, and among students to share ideas, thoughts, and build dialogues.

### Social learning environment

“All interactions among students and tutors, whether in person or through electronic that reflects the characteristics of dialogue based on mutual dignity and respect for exploring new ideas and for providing feedback even when that is negative.”(QAA 2016: 18).

### Student-centred learning

“One of the characteristics of constructivist pedagogy that emphasises the individual and respect for students’ backgrounds.” (Richardson 2003).



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## Appendix 5.1 Sample form of seminar

BA (hons) Graphic Design | BA (hons) Illustration & Graphics  
150DVA Visual Communication

### Week 2: Seminars

---

Look at the document that you have been given and try to answer the following questions:

Who is the intended audience?

Students

How do you know?

It's a student booklet

How does the chosen typeface(s) reinforce this?

basic  
academic friendly and informative.

How does the typeface 'feel' in continuous text?

layout is easy to read but too much text.

Have typographic variables (bold / italic / changing size etc) been used effectively?

bold = headings separates the sections  
fonts change from titles to text.

Is there something else helping the typography out? How useful is it?

columns separate the text  
headings are in bold, which makes them stand out  
from the black text

Does it make you want to read it?

NO!! The article feels too cluttered.  
Too much information to read ZZZZZZ

## Appendix 5.2 Sample forms of critiques

BA (hons) Graphic Design | BA (hons) Illustration & Graphics  
150DVA Visual Communication

### Week 3

#### Critiques

Look at the posters on the wall.

You have been asked to stand a certain distance from them to simulate the optical size that the work might be seen at in real life.

The posters will be presented on busy streets and be viewed by a hurrying audience. Your task today is to think about the effectiveness of different strategies on show. Put yourself 'in the shoes' of the user, who might see the poster once, twice or several times as they travel by.

Answer the following questions:

#### Impact

1. Which poster most immediately 'jumps out' at you? **31**
2. What are the factors that make it 'shout' so loudly?  
*Explain these decisions in full sentences.*  
*The title of the film is very easy to read from afar as the text is large enough so red, it is also in red so stands out from the crowd.*
3. Which poster is the least forthright? **41**
4. What factors make it feel so 'quiet'?  
*Explain these decisions in full sentences.*  
*The text is too small to read & the colours of the text doesn't fit with the theme of the film. Too much white space.*

#### Message

5. Which of the two posters you've written about above feels the most likely to convince its audience to buy the product? What is it about the composition / writing / illustration that makes it successful?  
*Explain this thinking in full sentences.*  
*31, The font used creates a fun atmosphere to the poster this makes me wonder if this represents the film.*
6. Choose any two other pieces of work. Discuss two successful aspects of those designs and describe one solution for improving an element of them that you feel requires attention:

Poster number **46**

A success:

...and why it works:

*The clever illustrations in the text represent Edward Scissorhands.*

A success:

...and why it works:

*The black text on white works well to create a statement like the white space.*

A potential improvement:

*Can't really read one sentence underneath as the print size is too small, make this bigger!*

Poster number **43**

A success:

...and why it works:

*The text is simple, yet effective, I love how the Spiderman logo has become the 'M'.*

A success:

...and why it works:

A potential improvement:

## Appendix 5.3 Sample form of student reflection

1. I would give my work 5 stars out of five (Rate it 1 2 3 4 5):

This is what I think is good and why:

I knew exactly what kind of image I was going to do which helped me form the actual ideas, I think it reflects my style really well, on the words.

This is what I would like to change and why:

Nothing - apart from maybe words, but it's a personal thing so I was happy with the actual choice.

2. Feedback from my tutors, friends and colleagues agreed or disagreed with the above in the following ways:

This is what they thought was good and why:

The pattern and the way it was arranged, and also someone said they liked the graffiti effects against the delicate image.

This is what they thought I might change and why:

Maybe a bigger pattern, as it was very small, but that was like them as you have to look at it for ages to actually see anything.

This is how I might improve my submission before I hand it in on the 4th of November:

I might adjust the colour/levels and consider my three words, but otherwise the only thing is the rationale I may add.

Photocopy this sheet, fill in section 1 prior to the critique session and section 2 after, and submit one for each project in your submission portfolio. Bring it with you on Monday morning - it will be used as the basis of your work's analysis. You might use the writing you produce on this sheet as the basis of an entry in your ongoing reflection blog / journal.



## Appendix 5.4 Sample form of handout

19/11/12

149DVA Typography 1 | BA (hons) Graphic Design / BA (Hons) Illustration Graphics

Legibility and readability

---

Well done on completing your enrichment project. In undertaking this assignment, you have achieved two things: firstly, you've become more familiar with a set of very important issues; and secondly, you've produced a piece of design work that is more understanding of typographic principles. All of this learning will be vital to your success in the house style assignment.

Today, you're going to share some of that knowledge and receive feedback so that you can start applying strategies to your house style work.

---

What were the key issues you raised in your book?

How was your design work shaped by these issues?

---

*Through discussion around the table*

What makes your typography *good*?

What could you do to *improve* your typography?

---

Three interesting issues to have arisen in the discussion:  
*These may come from the books you look at or from the talks you have; anything that interests you and might be worth further thought*

---

Tomorrow you will be involved in a font gathering exercise. This will provide more discussion matter which we will separate into 'Good' and 'Bad' categories. We have begun to amass knowledge, and you should then be able to start thinking carefully about the house style text. Bring some first thoughts with you next week.

## **Appendix 5.5 Sample form of peer review**

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

## **Appendix 5.6 Sample form of seminar schedule**

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.



### **Appendix 5.7 Sample picture of degree show**

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

### **Appendix 5.8 Sample form of feedback from tutor**

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

## Appendix 5.9 Sample form of academic pastoral tutorial (APT)

G Oct 2014

### APT Level 2 Graphic Design

Name

These tutorials last for 10 minutes and are aimed at providing you with ways of getting the most out of your second year.

The basis for the discussion will be your grades from last year.  
Both tutor and student should comment below.

1. Can you explain the range of marks (if significant)?
2. What do you think are your strengths?
3. And your weaknesses?
4. What do you need to do to strengthen your weaknesses?
5. When should you do this?
6. What are your initial thoughts on professional experience (what might you want to do?).
7. Do you feel equipped to undertake this kind of experience, what do you need to do before hand?
8. Any other comments?

Signed (Tutor / Student / Date)

APT L2.1

## Appendix 6.1 STERLinG questionnaire



The purpose of this survey is to gather your opinions about the extent to which your tutor encourages reflective learning in small group work. This survey is anonymous. Please score the degree by ☒ to which each item was applicable to your tutor. Please read each item carefully before tick appropriate box.

No.	Item	Not at all applicable		Highly applicable	
		1	2	3	4
<b>My tutor ...</b>					
1.	Helps me recognise personal feelings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	Helps me be aware of emotions that influence my behaviour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	Helps me investigate my behaviour from a distance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	Makes me aware of the possibility of conflicting feelings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.	Helps me to better understand myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.	Helps me to develop personal awareness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.	Does not help me to express my feelings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.	Makes me aware that analysis of experiences is an ability that helps me cope with difficult situations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.	Stimulates me to pay attention to contradictory feelings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10.	Stimulates personal insight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11.	Helps me to take a closer look at my thinking habits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12.	Holds up a mirror to myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13.	Helps me recognise a starting point from which to move to new behaviour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14.	Helps me to put experiences into perspective	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15.	Does not stimulate in-depth analysis of aspects of significant events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16.	Makes me aware that there is no right or wrong answer in event analysis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17.	Helps me make my experiences concrete	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18.	Helps me to be aware of the cultural influences on my opinions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>My tutor ...</b>					
19.	Develops trusting relationships with the students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20.	Makes me feel safe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21.	Establishes a safe learning environment in the group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22.	Has an open relationship with the students in the group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23.	Shows commitment with the students of the group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24.	Affirms my self-worth	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25.	Is not willing to accept feedback from students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>My tutor ...</b>					
26.	Stimulates me to take responsibility for my own learning process	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27.	Encourages me to develop my own learning objectives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28.	Stimulates me to take responsibility for my personal development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29.	Stimulates me to take responsibility for my professional development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30.	Helps me develop professional awareness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31.	Stimulates me to give constructive feedback about our group's performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
32.	Gives feedback on my attitude	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
33.	Does not stimulate me to summarise what we had learned from significant analysis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
34.	Does not stimulate me to ask questions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35.	Stimulates me to make choices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
36.	Stimulates me to assess my own performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for your participation in this survey. Your participation will be useful for developing reflective practice in teaching Graphic Design courses in the UK and Indonesia.

PhD Research Student : Rosa Karnita | Director of Studies : Prof. Andrée Woodcock | Supervisor : Kollette Super

## Appendix 6.2 Interview schedule

### **Interview Schedule :**

This interview is part of a cross-cultural study investigating the use of reflective practice in undergraduate Graphic Design courses in UK and Indonesia.

This interview will enable me to understand how tutors such as yourself use reflective practice in the classroom and through online PDP, how the students are taught to reflect, and the benefits in doing this.

I am interested in your opinions on reflective practice based on your teaching experience.

I am going to ask you a series of questions, please answer as freely and fully as you can. With your permission, I am recording this session in order to aid in data analysis :

### **Part I : How students are taught to reflect and the benefits of this (prompts in brackets)**

How would you define reflective practice in terms of your teaching?

How do you initially encourage students to be reflective? What are the best ways to encourage them to be more reflective?

What factors do you think affect their reflective practice? (e.g. Learning style, technology proficiency, ability in English, personality)

Have you ever found any difficulties when asking reflective questions to the students? If yes, what is the nature of the problems and how do you overcome them?

Should reflective learning be assessed? Please give reasons why and how you would do this? (How do you assess the reflective outputs of the students, when they may be using different tools/have different rates and ways of working using different technology)

To what extent can reflective practice contribute to learning goals?

What are the benefits of reflective practice for you and for the students?

### **Part II : How do you use reflection to develop course material**

I was thinking about the student projects, so when they are given a design brief – at what stages would reflection be most helpful to them, e.g. while they are doing it , after they have done it? (would you give some examples of reflective questions on each stage?)

In what teaching activities can reflective learning affect the most improvement? (lecturing, seminar, workshop, one-to-one tutorial) and why?

#### *About The Reflective Tools*

Do you use various reflective tools to develop your teaching? (Can you mention it and why you choose that tools?)

How do you use it during your teaching practice?

#### *About Teaching Portfolios and E-portfolios*

Do you keep a teaching portfolio? Have you ever made it? (module box, reflective log)

Would you share with me any documents or experiences that are important in building teaching portfolios?

Do you using Pebblepad, Mahara, or any other e-portfolios in your teaching?

In Graphic Design courses, what do you think are the value of e-portfolios to the students?



## Appendix 6.3 Focus groups schedule

### Introduction

Dear students, in this focus group, I would like you to comment about your experiences in the **Visual Literacy** module. The purpose of this FGD is to discover the extent to which the tutor facilitated reflective practice in the module Visual Literacy, and explore how you felt about your experiences during the teaching and learning in that module. This FGD will enable me to get to know and understand about what you want and what you have been learnt from your experiences when you attended that module. The result from this FGD will be useful for me to create some improvements or enrichment for your study forward.

### Questions:

1. How was the atmosphere before class? During class? At the end?
2. How was the classroom physically arranged and how did this influence your learning?
3. What kinds of activity did your tutor provide in the classroom and in the studio?
4. What did you do during lecture? During studio practice?
5. How was the class organised?
  - Did your tutor explain the learning outcomes of this module?
  - Did your tutor provide handout regularly?
  - Did your tutor encourage you to be able to present your project?
  - Did your tutor provide groups of learning so you can learn to give and receive feedback among your peers?
  - Did your tutor give you feedback on every piece of your works that have been marked?
  - Did your tutor give you feedback on your final results/grade?
6. How your tutor created dialogues with you in the studio?
  - What types of questions did your tutor ask and when?
  - Did your tutor stimulate you to asking critical questions?
  - Did your tutor ever give you harsh feedback? If yes, how did you feel about it?
7. How your tutor used verbal and non verbal communication?
8. How your tutor used classroom media (whiteboard, flipchart, slides, softboard)
  - Did your tutor provide any other ways for you to be able to discuss your project aside in the studio?
9. How your tutor motivated you and how you responded to your tutor?
10. In what ways you feel comfort to express your opinion or when you must response to your tutors' questions : in a pair, in a small group, or individually? Why?
11. Did your tutor encourage you how to use your sketchbook?
  - What did you do on your sketchbook aside on drawing some sketches?
12. Do you have blogs, weblogs, website, or electronic media to record your portfolio?
  - What kind of things you put on your blogs/website/e-portfolios?

## Appendix 6.4 Participant information sheets



### Participant Information Sheet

#### Reflective Practice in Teaching Undergraduate Graphic Design courses

Thank you for agreeing to take part in the study. Please take the time to read the information contained in this sheet. If you have any queries please do not hesitate to ask.

**What is the purpose of this study?**

The overall aim of the research is to develop reflective practice in teaching undergraduate Graphic Design courses in Indonesia.

At the stage of the research you are asked to share your experience and opinion about reflective practice in your teaching and learning activities.

**Why have I been chosen?**

You have been chosen as someone who has experience in teaching in the fields of Art & Design.

**Do I have to take part?**

No, you do not have to take part. If you choose to, the session will last for about 1 hour. You will be asked some questions and audio recording will be taken. These will be transcribed and all materials kept securely. Any view expressed in the session may be quoted in research reports but will remain anonymous.

**What are the possible disadvantages and risks of taking part?**

There are no risks in taking part.

**What are the possible benefits of taking part?**

There are no direct benefits to you at this time; however, the information you provide will enable the development of reflective practice in Indonesia.

**What if something goes wrong?**

If you do have any concerns or queries about this study, feel free to contact the researchers who will answer your questions. The contact details to do this are at the end of this form.

**What will happen if I do not want to carry on with the study?**

You are free to withdraw from the research study at any time, without the need of explaining the reasons for your decision.

**What are the procedures for recording my data?**

Audio recording equipment will be used during the interview session.

**Will my input be kept confidential?**

All information will be kept strictly confidential. The processing of the information will also be in accordance with the Data Protection Act, 1998. All information will be made anonymous and access to the information will be kept strictly within the research team.

**What will happen to the results of the research study?**

The information you provide will be used to inform the development of reflective practice in teaching undergraduate Graphic Design courses in Indonesia. You will not be identified in any results, reports or publications. You will receive direct feedback on the results of the study if you request it.

**Who is organising and funding the research?**

The research project is delivered by Coventry University School of Art and Design. All studies are funded for three years by the government of Indonesia through Directorate General of Higher Education – Minister of Education and Culture.

**Contact Details**

For further information on this research, please contact :

Rosa Karnita, PhD Research Student  
Coventry School of Art and Design  
Maurice Foss 305  
Coventry University  
Coventry  
[karnitar@uni.coventry.ac.uk](mailto:karnitar@uni.coventry.ac.uk)

Professor Andree Woodcock  
Chair of Educational Ergonomics and Design  
Leader of the Integrated Transport and Logistics Group  
Coventry School of Art and Design  
Institute of Creative Enterprise (ICE) Room 12  
Coventry University  
Coventry  
[a.woodcock@coventry.ac.uk](mailto:a.woodcock@coventry.ac.uk)



## **Participant Information Sheet**

### **Investigating Students' Experiences of Reflective Learning in Graphic Design Studio Practice in Indonesia**

Thank you for agreeing to take part in the study. Please take the time to read the information contained in this sheet. If you have any queries please do not hesitate to ask.

#### **What is the purpose of this study?**

The overall aim of the research is to develop reflective practice in teaching undergraduate Graphic Design courses in Indonesia.

At the stage of the research you are asked to share your experience and opinion about your experiences during previous module you have been attended.

#### **Why have I been chosen?**

You have been chosen as student who is studying in the first year in Graphic Design department.

#### **Do I have to take part?**

No, you do not have to take part. If you choose to, the session will last for about 1 hour. You will be asked some questions and audio recording will be taken. These will be transcribed and all materials kept securely. Any view expressed in the session may be quoted in research reports but will remain anonymous.

#### **What are the possible disadvantages and risks of taking part?**

There are no risks in taking part.

#### **What are the possible benefits of taking part?**

There are no direct benefits to you at this time; however, the information you provide will enrich your self development and grow your reflective ability, and the information you give will also enable the development of reflective practice in Indonesia.

#### **What if something goes wrong?**

If you do have any concerns or queries about this study, feel free to contact the researchers who will answer your questions. The contact details to do this are at the end of this form.

#### **What will happen if I do not want to carry on with the study?**

You are free to withdraw from the research study at any time, without the need of explaining the reasons for your decision.

#### **What are the procedures for recording my data?**

Audio recording equipment will be used during the focus groups session.

#### **Will my input be kept confidential?**



All information will be kept strictly confidential. The processing of the information will also be in accordance with the Data Protection Act, 1998. All information will be made anonymous and access to the information will be kept strictly within the research team.

**What will happen to the results of the research study?**

The information you provide will be used to inform the development of reflective practice in teaching undergraduate Graphic Design courses in Indonesia. You will not be identified in any results, reports or publications. You will receive direct feedback on the results of the study if you request it.

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**Contact Details**

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## Appendix 7.1 Bespoke questionnaire



INSTITUT TEKNOLOGI NASIONAL, BANDUNG – INDONESIA

# CONFIDENTIAL

### Questionnaire

Dear students, please give your opinion about your experience in this module. This questionnaire is given to you to be filled after you finished each brief (Brief 1 – 5). Please read each item carefully before tick appropriate box. Don't forget to complete this questionnaire with your name, your class, and the number of the brief. Your opinion will not influence your mark/grade as it is confidential where your identity will be protected in full integrity.

Your name: \_\_\_\_\_ Class: \_\_\_\_\_ Brief Number \_\_\_\_\_

Please score your opinion by ☒ to which each item was appropriate to your experiences.

No	My experiences in tackling this brief	Score				
		1 Strongly Disagree	2 Disagree	3 Uncertain	4 Agree	5 Strongly Agree
	<i>The learning activities in the studio</i>					
1	The activities in the studio did not contribute to the learning outcomes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	The activities improved my communication skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	The extra activities in the module put me under time pressure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	The activities encouraged me to be more creative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	Assessing my own work led me to greater understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6	I did not enjoy these activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<i>My experiences in undertaking the sketching journals</i>					
7	I found that recording my experiences was daunting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8	I did not think the sketching journals were beneficial	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9	Undertaking the sketching journals improved my creativity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10	The journals were not helpful in verbalising my visual ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11	I can discuss my project more confidently with my tutors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12	I can discuss my project more confidently with my peers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13	I don't think that undertaking journals helped to develop my research skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14	I did not enjoy doing the sketching journals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15	I learned from my mistakes by looking back on my previous works	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16	I can recognise my strengths and weaknesses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17	It helped me to develop my action plan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18	It made me to be well-organised in managing my project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19	It did not help me to achieve my goals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20	It required too much time to evidence my thoughts in this journal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for your participation in completing this questionnaire.

Your cooperation will be very useful to improve the teaching and learning of Visual Communication Design Courses in Indonesia

PhD Research Student: Rosa Karnita | Director of Studies: Professor Andrée Woodcock | Supervisor: Kollette Super

### **Appendix 7.2 Sample of student journal and reflective writing**

Some materials have been removed due to 3rd party copyright. The unabridged version can be viewed in Lancaster Library - Coventry University.

## Appendix 7.3 Socratic questions and timetables for reflective practice workshop

### SOCRATIC QUESTIONS

This method will be given to the tutors at the workshop.

Aim of this form: to guide the tutors in questioning the students during the learning process (reflection-in-action)

Objective: the tutors can choose which questions are appropriate and develop their own questions to be used to discuss with the students within the brief.

Purpose of Questions	Type of Questions
<b>1. Questions for clarification:</b>	<ol style="list-style-type: none"> <li>1. <i>Why do you say that?</i></li> <li>2. <i>What do you mean by ____?</i></li> <li>3. <i>Could you put that another way?</i></li> <li>4. <i>Why are you saying that?</i></li> <li>5. <i>What exactly does this mean?</i></li> <li>6. <i>What do we already know about this?</i></li> <li>7. <i>Can you give me an example?</i></li> <li>8. <i>Are you saying ... or ... ?</i></li> <li>9. <i>What is your main point?</i></li> <li>10. <i>Could you put that another way?</i></li> <li>11. <i>Is your basic point _____ or _____?</i></li> <li>12. <i>What do you think is the main issue here?</i></li> <li>13. <i>Let me see if I understand you; do you mean _____ or _____?</i></li> <li>14. <i>How does this relate to our problem/discussion/issue?</i></li> <li>15. <i>Jane, can you summarize in your own words what Richard said? . . .</i> <i>Richard, is this what you meant?</i></li> <li>16. <i>Would this be an example, . . .?</i></li> <li>17. <i>Could you explain this further?</i></li> <li>18. <i>Would you say more about that?</i></li> </ol>
<b>2. Questions that probe assumptions:</b>	<ol style="list-style-type: none"> <li>1. <i>What could we assume instead?</i></li> <li>2. <i>How can you verify or disapprove that assumption?</i></li> <li>3. <i>What are you assuming?</i></li> <li>4. <i>What else could we assume?</i></li> <li>5. <i>You seem to be assuming ... ?</i></li> <li>6. <i>How did you choose those assumptions?</i></li> <li>7. <i>Please explain why/how ... ?</i></li> <li>8. <i>How can you verify or disprove that assumption?</i></li> <li>9. <i>What would happen if ... ?</i></li> <li>10. <i>Do you agree or disagree with ... ?</i></li> <li>11. <i>You seem to be assuming _____. Do I understand you correctly?</i></li> <li>12. <i>All of your reasoning depends on the idea that _____. Why have you based your reasoning on _____ instead of _____?</i></li> <li>13. <i>You seem to be assuming _____. How do you justify taking that for granted?</i></li> <li>14. <i>Is that always the case? Why do you think the assumption holds here?</i></li> <li>15. <i>Why would someone make that assumption?</i></li> </ol>
<b>3. Questions that probe reasons and evidence:</b>	<ol style="list-style-type: none"> <li>1. <i>What would be an example?</i></li> <li>2. <i>What is....analogous to?</i></li> <li>3. <i>What do you think causes to happen...? Why?</i></li> <li>4. <i>Why do you think that is true?</i></li> <li>5. <i>How could we find out if that is true?</i></li> <li>6. <i>What would change your mind?</i></li> <li>7. <i>Why is that happening?</i></li> <li>8. <i>How do you know this?</i></li> <li>9. <i>Show me .... ?</i></li> <li>10. <i>Can you give me an example of that?</i></li> <li>11. <i>What do you think causes ... ?</i></li> <li>12. <i>What is the nature of this?</i></li> </ol>

	13. <i>Are these reasons good enough?</i> 14. <i>How can I be sure of what you are saying?</i> 15. <i>What evidence is there to support what you are saying?</i> 16. <i>On what authority are you basing your argument?</i> 17. <i>Do you have any evidence for that?</i> 18. <i>What difference does that make?</i> 19. <i>What are your reasons for saying that?</i> 20. <i>What other information do you need?</i> 21. <i>Could you explain your reasons to us?</i> 22. <i>Are these reasons adequate?</i> 23. <i>Why do you say that?</i> 24. <i>What led you to that belief?</i> 25. <i>How does that apply to this case?</i> 26. <i>What would change your mind?</i> 27. <i>But, is that good evidence for that belief?</i> 28. <i>Is there a reason to doubt that evidence?</i> 29. <i>Who is in a position to know that is true?</i> 30. <i>What would you say to someone who said that ____?</i> 31. <i>Can someone else give evidence to support that view?</i> 32. <i>By what reasoning did you come to that conclusion?</i>
<b>4. Questions about Viewpoints and Perspectives:</b>	1. <i>What would be an alternative?</i> 2. <i>What is another way to look at it?</i> 3. <i>Would you explain why it is necessary or beneficial, and who benefits?</i> 4. <i>Why is the best?</i> 5. <i>What are the strengths and weaknesses of...?</i> 6. <i>How are...and ...similar?</i> 7. <i>What is a counterargument for...?</i> 8. <i>What are you implying by that?</i> 9. <i>What effect would that have?</i> 10. <i>Does this approach is reasonable, justifiable?</i> 11. <i>What alternative ways of looking at this are there?</i> 12. <i>Why it is ... necessary?</i> 13. <i>Who benefits from this?</i> 14. <i>Why is it better than ...?</i> 15. <i>What are the strengths and weaknesses of...?</i> 16. <i>What are similarities between ... and ... ?</i> 17. <i>What are differences between ... and ... ?</i> 18. <i>How could you look another way at this?</i> 19. <i>The term "imply" will require clarification when used with younger students.</i> 20. <i>When you say _____, are you implying _____?</i> 21. <i>But, if that happened, what else would happen as a result? Why?</i> 22. <i>Would that necessarily happen or only possibly/probably happen?</i> 23. <i>If _____ and _____ are the case, then what might also be true?</i> 24. <i>If we say that _____ is ethical, how about _____?</i>
<b>5. Questions that probe implications and consequences:</b>	1. <i>What generalizations can you make?</i> 2. <i>What are the consequences of that assumption?</i> 3. <i>What are you implying?</i> 4. <i>How does .....affect. ...?</i> 5. <i>How would ..... be affected if .....?</i> 6. <i>How can we find out?</i> 7. <i>Why is this issue important?</i> 8. <i>Then what would happen?</i> 9. <i>How could ... be used to ... ?</i> 10. <i>What are the implications of ... ?</i> 11. <i>How does ... fit with what we learned before?</i> 12. <i>Why this approach is considered to be the best ... ?</i> 13. <i>How would .....state the issue?</i> 14. <i>How does.....apply to everyday life?</i>

<b>6. Questions about the question:</b>	<ol style="list-style-type: none"> <li>1. <i>Is this the most important question, or is there an underlying question that is really the issue?</i></li> <li>2. <i>Would .....ask this question differently?</i></li> <li>3. <i>How could someone settle this question?</i></li> <li>4. <i>To answer this question, what other questions must we answer first?</i></li> <li>5. <i>I'm not sure I understand how you are interpreting this question. Is this the same as .....?</i></li> <li>6. <i>Can we break this question down at all?</i></li> <li>7. <i>Does this question ask us to evaluate something? What?</i></li> <li>8. <i>Do we all agree that this is the question?</i></li> <li>9. <i>Why do you think I asked this question?</i></li> <li>10. <i>What does this question assume?</i></li> <li>11. <i>Why do you think this question is important?</i></li> <li>12. <i>Is this question clear? Do we understand it?</i></li> <li>13. <i>Is this question easy or hard to answer? Why?</i></li> <li>14. <i>What was the point of asking that question?</i></li> </ol>
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**Time table of reflective practice workshop  
for the tutors and teaching assistants in class A and B**

No	Time	Topic	Method	Media	Resources
	<b>DAY-1 (30<sup>th</sup> Jan 2013)</b>	<b>Reflective Practice Theory</b>			
1	13.00 – 13.45	<b>Introduction to Reflective Practice</b> <ul style="list-style-type: none"> <li>• Definition</li> <li>• Reflective process</li> <li>• Why is it important</li> <li>• Reflective practice in CSAD-UK</li> </ul>	The power of two	Slides Flipchart	(Moon 1999)
2	13.45 – 14.30	<b>Frameworks for Reflection</b> <ul style="list-style-type: none"> <li>• Reflection-in-action</li> <li>• Reflection-on-action</li> <li>• Reflection-on-practice</li> <li>• Discuss some reflective form experiential learning: Kolb, Gibbs, and Borton</li> </ul>	Snowballing	Slides Flipchart	(Ghaye and Ghaye 2011)
3	14.30 – 15.15	<b>Appreciative Inquiry and Positive Action for Reflective Framework</b> <ul style="list-style-type: none"> <li>• Appreciative Inquiry</li> <li>• Strength-based reflective framework</li> </ul>	Postcard for my students	Slides Flipchart	(Cooperrider and Cooperrider 2005)  (Ghaye and Ghaye 2011)
	15.15 – 15.30	<i>Coffee break – Ashar Pray</i>			
4	15.30 – 16.15	<b>Recording reflection</b> <ul style="list-style-type: none"> <li>• Learning journals</li> <li>• Visual journals / Sketching journals</li> <li>• Reflective writing</li> </ul>	Broken poster	Some examples of journaling activities (www.youtube.com)	(Moon 1999)  (Collins and Concordia University (Canada) 2002)
5	16.15 – 17.00	<b>Socratic method</b> <ul style="list-style-type: none"> <li>• How to asking the right questions</li> <li>• Six types of Socratic questioning</li> </ul> <b>Parallel thinking (six hats)</b> <b>Critical thinking vs Reflective thinking</b>	Role play	Slides	(Moon 1999)
	<b>DAY-2 (1<sup>st</sup> Feb 2013)</b>	<b>Exercises to support Reflective Practice</b>			

No	Time	Topic	Method	Media	Resources
6	13.00 – 13.45	<b>Description (critical incident)</b> <ul style="list-style-type: none"> <li>• On your own exercise the power of description</li> <li>• Describing what you do routinely</li> <li>• Say what you see</li> </ul>	Self-reflective writing Tell and listen to a partner	Slides Flipchart	Greater Manchester AHP/HCS Life Long Learning Project Team <a href="http://www.communityhealthcarebolton.co.uk">www.communityhealthcarebolton.co.uk</a>
7	13.45 – 14.30	<b>Self Awareness</b> <ul style="list-style-type: none"> <li>• Self awareness</li> <li>• With a partner explore values</li> <li>• Why are you here?</li> <li>• Carry out a SWOT analysis on yourself</li> <li>• Your life map</li> </ul> <b>How to understand yourself better</b> <b>How to improve yourself</b>	Self-reflective writing Tell and listen to a partner	Slides Flipchart	Krogerus and Tschappeler (2011) The Decision Book: 50 models for strategic thinking
8	14.30 – 15.15	<b>Critical Analysis</b> <ul style="list-style-type: none"> <li>• Critical analysis</li> <li>• One way of looking at it</li> <li>• Different ways of looking at it</li> </ul> <b>How to understand others better</b> <b>How to improve others</b>	Self-critics Work in pairs	Slides Flipchart	Krogerus and Tschappeler (2011) The Decision Book: 50 models for strategic thinking
	15.15 – 15.30	<i>Coffee break – Ashar pray</i>			
9	15.30 – 16.15	<b>Evaluation</b> <ul style="list-style-type: none"> <li>• Developing your reflective skills</li> <li>• Wallpaper facilitation</li> <li>• Evaluation tree</li> </ul>	Self-critics Work in pairs	Slides Flipchart	Greater Manchester AHP/HCS Life Long Learning Project Team <a href="http://www.communityhealthcarebolton.co.uk">www.communityhealthcarebolton.co.uk</a>
10	16.15 – 17.00	<b>Synthesis</b> <ul style="list-style-type: none"> <li>• Decision making</li> <li>• Dear friend</li> </ul> <b>How to apply your experiences in this workshop in your teaching</b>	Work in pairs Letter to a friend		

**Time Table of Reflective Practice Workshop**  
**for The Students in Class A and B | 6<sup>th</sup> February 2013**

No	Time	Topic	Method	Media	Resources
		<b>PART I</b>			
		<b>Reflective Practice Theory</b>			
1	10.00 – 10.30	<b>Introduction to Reflective Practice</b> <ul style="list-style-type: none"> <li>• Definition</li> <li>• Reflective process</li> <li>• Why is it important</li> <li>• Reflective practice in CSAD-UK</li> </ul>	The power of two	Slides Flipchart	(Moon 1999)
2	10.30 – 11.00	<b>Frameworks for Reflection</b> <ul style="list-style-type: none"> <li>• Reflection-in-action</li> <li>• Reflection-on-action</li> <li>• Reflection-on-practice</li> <li>• Discuss some reflective form experiential learning: Kolb, Gibbs, and Borton</li> </ul>	Snowballing	Slides Flipchart	(Ghaye and Ghaye 2011)
3	11.00 – 11.30	<b>Appreciative Inquiry and Positive Action for Reflective Framework</b>	Postcard for my tutor	Slides Flipchart	(Cooperrider and Cooperrider 2005)

		<ul style="list-style-type: none"> <li>• Appreciative Inquiry</li> <li>• Strength-based reflective framework</li> </ul>			(Ghaye and Ghaye 2011)
	11.30 – 13.30	Friday pray and lunch break			
	<b>PART II</b>	<b>Recording reflection, questioning, and exercises</b>			
4	13.30 – 14.00	<b>Recording reflection</b> <ul style="list-style-type: none"> <li>• Learning journals</li> <li>• Visual journals / Sketching journals</li> <li>• Reflective writing</li> </ul>	Broken poster	Some examples of journaling activities (www.youtube.com)	(Mary and Holly 1989, Moon 1999)  (Collins and Concordia University (Canada) 2002)
5	14.00 – 15.00	<b>Exercises for recording reflection</b> <ul style="list-style-type: none"> <li>• Recording reflection: basic steps</li> <li>• Self-reflection</li> <li>• How to make a sketching journal</li> </ul>	Self-reflective writing Tell and listen to a partner	Slides Flipchart	
6	15.00 – 15.30	<b>Socratic method</b> <b>Parallel thinking (six hats)</b> <b>Critical thinking vs Reflective thinking</b>	Role play	Slides	(Moon 1999)
	15.30 – 15.45	Coffee break – Ashar pray			
7	15.45 – 16.50	<b>Exercises for questioning</b> <ul style="list-style-type: none"> <li>• How to asking the right questions</li> <li>• Six types of Socratic questioning</li> </ul>	Peer review	Slides Flipchart	
	16.50 – 17.00	<b>Closing</b>			



## Appendix 7.4 Sample of observation pictures

Some materials have been removed due to 3rd party copyright.  
The unabridged version can be viewed in Lancaster Library -  
Coventry University.

*Figure 1 One-to-one tutorial in class A*

Some materials have been removed due to 3rd party copyright.  
The unabridged version can be viewed in Lancaster Library -  
Coventry University.

*Figure 2 Peer review in class A*

## Appendix 7.5 Interview schedule



DIRECTORATE GENERAL OF HIGHER EDUCATION – INDONESIA

### Interview Schedule with the Tutors and Teaching Assistants

This interview is part of an action research project looking at new approaches to teaching and learning in undergraduate Graphic Design in Indonesia.

This interview will enable me to understand your experience of reflective practice in the module have just completed.

I am going to ask you a series of questions, please answer as freely and fully as you can. With your permission, I am recording this session in order to aid in data analysis:

#### Part 1: Experience about your interactions

1. In what ways did the way you ran this module differ from your normal methods of teaching?
2. Did you feel comfortable with taking the approach?
3. What worked well and not so well?
4. Did you notice any difference in the level (quantity and quality of your interactions with the students)
5. Did you notice any difference in the students behaviour (e.g. level of interactions, time on task, enjoyment)
6. Did you find it easier/more difficult to engage with the students? (How would you do differently next time?)

#### Part 2: Experience about the teaching method used in the class

7. Which methods worked best for you, were you most comfortable with, would you use again?
8. In what ways did you think the intervention benefitted the students?
9. How would you measure this?
10. Was there a noticeable/measurable difference in student learning outcomes?
11. How different was what you did from your normal teaching practice?

#### Part 3: Experience about encouraging the students to use learning journals and or sketchbooks

12. How much effort was required to get students to work on their sketchbooks?
13. How did you encourage them to work on the sketchbooks (do you have your own rules or you give a freedom to your students to evidence their experience in their own way?)
14. Did seeing the sketchbooks give you any insights into how they learnt, what stage they were at with their learning?
15. Were you able to recognise strengths and weaknesses in individual students?
16. Did you gain new insights into the learning of the student cohort?
17. How did you employ what you learnt to make changes to your teaching in the module?
18. Would you use this approach again?

Thank you for your participation in this interview.

## Appendix 7.6 Focus groups schedule



Institut Teknologi Nasional – Bandung, Indonesia

### Focus Groups Schedule with the Students

This group interview is part of an action research project looking at new approaches to teaching and learning in undergraduate Graphic Design in Indonesia.

This interview will enable me to understand your experience of reflective practice in the module have just completed.

I am going to ask you a series of questions, please answer as freely and fully as you can. With your permission, I am recording this session in order to aid in data analysis:

#### Part 1: Experience about your interactions

1. What changes did you notice in the classroom and the way activities were structured?
2. Did you interact more with the tutors, TAs and other students?
3. Did this feel like a new experience? Did you like it?
4. Did you talk more about your work?
5. Did the discussions help you understand the design brief more, think of new ways of tackling the brief, understand your own practice?

#### Part 2: Experience about learning activities in the classroom (overview about teaching methods)

6. How did the learning activities differ in this module from what you have currently experienced?
7. What did you like best?
8. What part of it helped you the most?
9. What did you like least

#### Part 3: Experience in keeping the learning journals and or sketchbooks

10. Would you normally keep a design journal or sketchbook to support your work in assessments
11. If so, how did the one you had to keep as part of the module differ from the ones you normally keep?
12. Did you find this easy to do? Was it time consuming?
13. How comfortable were you expressing yourself this way?
14. To what extent were you able to meaningfully discuss the contents of the journal/sketchbook?
15. What new insights did this give you into your work?
16. What benefits did you derive from keeping a design journal, diary, or sketchbook?
17. What were the drawbacks? How would you overcome these?
18. Will you use one again?

Thank you for your participation in this focus group discussion.

Your cooperation will be very useful to improve the teaching and learning of Visual Communication Design Courses in  
Indonesia

PhD Research Student: Rosa Karnita | Director of Studies: Professor Andrée Woodcock | Supervisor: Kollette Super

## Appendix 8.1 Card sorting process

No	ITEM	CATEGORIES (IN PERCENTAGE)								
		Engaging	Articulate	Positive Body Language	Authentic Personality	Reachable	Kind Hearted	Open Minded	New category	Undecided
1	Become easily engaged with students.	59	0	8	0	8	25	0	0	0
2	Remember students' names.	34	8	0	25	8	17	8	0	0
3	Make eye contact when talk with students.	34	0	50	8	0	0	8	0	0
4	Stimulate students who are not involve in discussion	75	0	0	9	8	8	0	0	0
5	Make sure every student is included in the group discussion	75	9	0	0	8	8	0	0	0
6	Break the uncomfortable silence when nobody else will	25	25	17	8	0	25	0	0	0
7	Create a safe climate for all students to participate in discussion	17	17	8	8	34	0	8	8	0
8	When questioning, ensure a sympathetic context for intellectual challenge	17	42	0	8	0	25	0	0	8
9	Respect students' opinions	9	8	0	0	0	8	75	0	0
10	Encourage examples drawn from personal experience	50	0	0	25	0	0	25	0	0
11	Show positive gestures when talk to students.	0	0	92	0	8	0	0	0	0
12	Give thumbs up to show compliments.	25	0	50	17	0	8	0	0	0
13	Ensure a comfortable distance with students during discussion.	0	8	42	25	0	0	8	17	0
14	Keep arms uncrossed during discussion.	0	0	83	0	17	0	0	0	0
15	Use adequate pauses during conversation, instead of talking for the sake of talking	17	58	17	0	0	0	8	0	0
16	Maintain professional relationships with students.	0	9	8	34	8	0	8	25	8
17	Inspire students instead of impressing them.	33	8	0	17	17	25	0	0	0
18	Be enthusiastic about learning.	17	8	8	50	0	0	17	0	0
19	Be confident enough to be humble.	0	0	0	67	0	25	0	0	8
20	Be yourself in everything you do and say	8	8	0	67	0	0	17	0	0
21	Be known by many students in all year groups	25	8	0	50	17	0	0	0	0
22	Be assertive to maintain discipline	8	34	0	42	0	0	0	16	0

No	ITEM	CATEGORIES (IN PERCENTAGE)								
		Engagin g	Articulat e	Positive Body Languag e	Authentic Personality	Reachable	Kind Hearted	Open Minded	New category	Undecided
23	Encourage students instead of intimidating them	33	0	8	17	25	33	0	0	0
24	Maintain a simple, easy-to-type, easy-to-remember email	0	34	0	0	58	0	0	8	0
25	Responding to students' messages or queries	9	0	0	0	83	8	0	0	0
26	Offer various methods of contact (email, phone, fax, in-person, etc.)	9	8	0	0	83	0	0	0	0
27	Allow adequate time for discussion	25	8	0	0	42	0	25	0	0
28	Provide a flexible time to address any urgent condition	0	8	0	0	59	25	0	8	0
29	Be accessible outside of group situations for students who are shy in front of others	0	0	0	0	67	33	0	0	0
30	Smiling and greeting to students	8	0	34	8	0	50	0	0	0
31	Recognise that students learn at different rates	8	8	0	0	0	34	50	0	0
32	Always be friendly with your students.	0	0	8	17	0	75	0	0	0
33	Show empathy to serious problems of students who come to you	0	0	9	8	8	67	8	0	0
34	Value students' contributions.	17	8	0	17	0	25	33	0	0
35	Receive constructive criticism without taking it personally	0	0	0	17	0	0	83	0	0
36	Give constructive criticism without sounding harsh	0	25	0	0	17	41	17	0	0
37	Listen to students' viewpoints and ideas.	25	0	0	0	0	0	75	0	0
38	Maintain openness, even when topics are challenging.	8	8	0	17	0	8	59	0	0
39	Give a clear guidance when asked for help.	16	50	0	0	17	17	0	0	0
40	Understand that students have different ways of learning	25	0	0	0	0	8	67	0	0

## Appendix 8.2 The list of online surveys and pilot online survey

**SmartSurvey** Dashboard **My Surveys** Libraries Support Account Upgrade

My Surveys [Create New Survey](#)

Listing All Surveys Manage Search Surveys Search

Status	Survey Title	Sort	Created	Sort	Design	Collect	Results	Sort	Options
●	Studi 'Approachability' (mahasiswa)		24 Feb 2014 18:09				172		
●	Studi 'Approachability' (Dosen)		12 Feb 2014 16:15				29		
●	Approachability Study (A Pilot Online Survey)		12 Feb 2014 14:37				3		
●	Approachability Study (Student Version)		10 Feb 2014 16:32				5		
●	Approachability Study (Tutor Version)		05 Feb 2014 23:18				14		

List Size: 5 Showing 1 - 5 of 5 Page 1

**Approachability Study (A Pilot Online Survey)** Design Collect Results

Survey Results Summary Responses Filtering Export Sharing More

**Results Summary**

Statistics: Survey Created: 12/02/2014 Total: 3 Partial: 0 Completed: 3

Print Friendly Send to Word Filter Summary Key Analysis

**1. ABOUT YOURSELF** Show this page only

**1. Are you** Create Chart

	Response Percent	Response Total
1 Male	0.00%	0
2 Female	100.00%	3

Analysis: Mean: 2 Std. Deviation: 0 Satisfaction Rate: 100% answered: 3 skipped: 0

**2. Year Group** Create Chart

	Response Percent	Response Total
1 Year 1 (starting year: 2013)	33.33%	1
2 Year 2 (starting year: 2012)	0.00%	0

8	has a professional practice		33.33%	1
9	has a good network		33.33%	1
10	a good facilitator		33.33%	1

Analysis: Mean: 16.67 Std. Deviation: 19.96 Satisfaction Rate: 100.00% answered: 3 skipped: 0

**6. What three attributes do you think tutors rate most highly in their students?**

	Response Percent	Response Total
1 1 <a href="#">Hide</a>	100.00%	3
1 13/02/2014 14:30 PM ID: 9275473		
motivated		
2 13/02/2014 17:53 PM ID: 9280173		
passivity		
3 17/02/2014 18:56 PM ID: 9339842		
Determined		
2 2 <a href="#">Hide</a>	100.00%	3
1 13/02/2014 14:30 PM ID: 9275473		
problem solver		
2 13/02/2014 17:53 PM ID: 9280173		
good time keeping		
3 17/02/2014 18:56 PM ID: 9339842		
Enthusiastic		
3 3 <a href="#">Hide</a>	100.00%	3
1 13/02/2014 14:30 PM ID: 9275473		
critical thinker		
2 13/02/2014 17:53 PM ID: 9280173		
self reliance		
3 17/02/2014 18:56 PM ID: 9339842		
Hard Working		

answered: 3

## Appendix 8.3 Sample of online survey response from Indonesian tutor

Response: 2

ID: 9430467

Started: 21 Feb 2014 19:01:11 PM

Ended: 21 Feb 2014 20:09:52 PM

Taken: 1 hr, 8 mins, 41 secs

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Edit Response

Delete Response

Return to Top

4-6 years

Score 0

Q4. Age group

26 - 35 years

Score 0

Page Score 0

Page 2 : ABOUT THE QUALITY OF A TEACHER (1)

Q5. In your opinion, what are the 3 (three) adjectives attached to a superior / outstanding lecturer?

1. authoritative

2. inspiring

3. critical

Page Score 0

Page 3 : ABOUT THE QUALITY OF TUTOR (2)

Q6. In your opinion, what are the three most important qualities of a tutor?

charismatic

has a good sense of humour

has a professional practice

Score 0

Q7. In your opinion, what are the 3 (three) attributes or characteristics that are rated the highest by students regarding their lecturers?

1. have broad knowledge in their fields

2. have excellent abilities and the value of quality

## Appendix 8.4 Sample of online survey response from Indonesian student

Response: 3

ID: 9533860

Started: 02 Mar 2014 12:00:17 PM

Ended: 02 Mar 2014 12:09:49 PM

Taken: 9 mins, 32 secs

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Edit Response

Delete Response

Return to Top

2012 (second year)

Score 0

Q3. Age group

18-20 years

Score 0

Page Score 0

Page 2 : ABOUT THE QUALITY OF A TEACHER (1)

Q4. In your opinion, what are the 3 (three) adjectives attached to a superior / outstanding lecturer?

1. assertive

2. discipline

3. can invite students to be active in class

Page Score 0

Page 3 : ABOUT THE QUALITY OF TUTOR (2)

Q5. In your opinion, what are the three most important qualities of a tutor?

responsive

an expert (knowledgeable)

has a good sense of humor

Score 0

Q6. In your opinion, what are the 3 (three) attributes or characteristics that are rated the highest by lecturers regarding their students?

1. student activity in class

## Appendix 8.5 Timetable of action learning sets (ALS)

No	Date	Activities	Methods/Steps
1	20 Feb 2014	Launch the questionnaires	Smartsurvey.co.uk Ask member of staff to guide the participants to the PC/lab to fill the questionnaires. Send link to FB group Send link personally
2	21 Feb - 13 March 2014	Data collecting and analysing	Descriptive statistics Nvivo 10 (for written answers)
3	18 Feb – 24 Feb 2014	Scheduling Action Learning	
4	24 Feb 2014	Ethics for ALS and recruiting the participants (tutors and students)	Recruiting over email/skype: 4 – 6 member staff 4 – 6 students (various year group)
5	18 March 2014	Arrived in Indonesia	
6	21 March 2014	Half-day Introductory of ALS workshop for tutors	PHASE 1 <ul style="list-style-type: none"> <li>• Introduction to the workshop: Purpose, structure and format</li> <li>• Working in triads</li> <li>• Plenary debriefing and reflection on triads</li> </ul> PHASE 2 <ul style="list-style-type: none"> <li>• Practising action learning in sets</li> </ul> PHASE 3 <ul style="list-style-type: none"> <li>• Process review</li> <li>• Moving on</li> <li>• Ending</li> </ul>
7	22 March 2014	Half-day Introductory of ALS workshop for students	
8	28 March 2014	Starting a set: the first meeting	<ul style="list-style-type: none"> <li>• Preliminaries</li> <li>• Ground rules</li> <li>• Getting to know each other: introductory activities</li> <li>• Beginning the work of the set: the results from the online surveys</li> <li>• Ending the first meeting and day</li> </ul>
9	11 April 2014	The second set meeting	Presentations from each of set members about their experience in the class since the first set meeting in relation to the condition of being approachable: <ol style="list-style-type: none"> <li>1. The <b>positive Interaction</b> between tutor and student</li> <li>2. The <b>comfort level</b> of students to ask questions and to seek advice</li> <li>3. The <b>sincere effort</b> on the part of tutors to help students reach their academic goals.</li> </ol>
10	25 April 2014	The third set meeting	Reflective process from previous meeting. <ul style="list-style-type: none"> <li>• Process intervention by the facilitator or set member.</li> <li>• Individual process review by/for the presenter.</li> </ul>
11	9 May 2014	The fourth set meeting	Evaluating ALS: <ul style="list-style-type: none"> <li>• The facilitation process – what worked well and what less successful.</li> <li>• General themes addressed in the development sets;</li> <li>• The skills and knowledge gained by individual participants.</li> </ul>
12	13-14 May 2014	Interview with some students (1 to 1 interview)	2 questions to the students (on the spot, recorded) about <b>approachability and reflection (the main research question)</b>
13	17 May 2014	Return to the UK	Data analysing and reporting.